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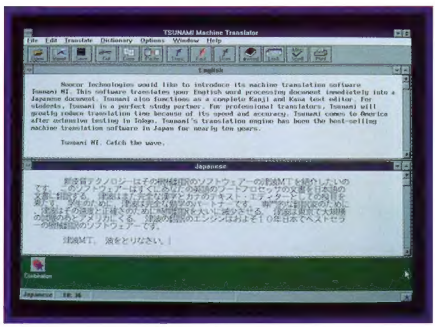
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漫画人
MANGAJIN No. 37, August 1994

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Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

漫画人
MANGAJIN

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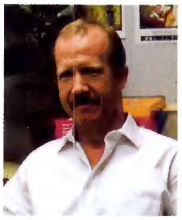

Back in *Mangajin* No. 8 we did a summary of all the computer assisted instruction products for learning Japanese. Even at that time (1991) there were 25 or so products available in the US. We're planning to do an update in issue No. 39, and it's frightening to think how many we'll find this time.

As I have mentioned before in this space, I was a reluctant participant in the computer revolution. I learned Japanese "the hard way," and I have to agree with Douglas Horn, who points out in his review of the Canon Wordtank (page 24 of this issue) that there is a lot of value in writing kanji, for example, out by hand. If nothing else, being able to write out a complicated looking kanji smoothly gives a certain sense of satisfaction.

On the other hand, computers seem very well-suited to some aspects of language learning such as pronunciation and readings of kanji. Repeating a word 20 or 30 times would be physically tiring, not to mention boring, for a live teacher, but the computer has nothing better to do—it will repeat as many times as you press the key or click the mouse. Sound quality on computers has been improved to the point that they represent a viable alternative to simple tape recordings, and CD-ROM technology opens a completely new dimension.

Along with our listing of available products, we would like to include some reactions from actual users. If you are using, or have used, a learning software product, please write or fax and tell us about your experiences.

Vaughan P. Simmons

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Basic Japanese

While I always read *Mangajin* cover to cover—because it's all worth reading—I'm especially pleased with your selection of the word *mono* in Basic Japanese. In the future please feature some difficult words, like *yō* and *saseru*, and the trio *morau, kureru* and *ageru*.

IVER TORIKIAN
Osaka

We always welcome suggestions for Basic Japanese topics.

Hiragana Times

I am a regular subscriber to *Mangajin*, and I also receive the *Nihongo Journal* through your office. I'm wondering if you might be aware of another similar publication called *Hiragana Times*, published by Y.A.C. Planning Inc. in Shinjuku. It would be terrific if you could start handling subscriptions for it as you do for the *Nihongo Journal*, because I often have trouble finding it in local stores.

RAY KANEYAMA
Honolulu, HI

We have contacted the publishers of Hiragana Times *in Japan and have made arrangements to offer single copies. Check our catalog section (US edition only) in the next issue.*

Tastefully done

Recently I purchased an issue of *Mangajin* at the Village Green Bookstore in Buffalo. Reading an issue after having moved back to the US after 17 years of life in Japan, I was struck with the obvious diligence and good taste that went into *Mangajin*'s editing. The contents were such that I had no second thoughts about recommending the magazine to my teenage daughters, whom I am very careful to protect from society's negative attitudes. With such care, *Mangajin* will certainly gain a readership among those who have a genuine interest in Japanese culture and society, and will play an important role in introducing North Americans to "the real Japan" by carefully explaining the "*honne*" that is expressed in such a popular Japanese medium.

FREDERICK S. HARRIMAN
Buffalo, NY

We like to say that Mangajin *provides a peek behind the cultural curtain that obscures so much of the Westerner's view of Japan. It shows how the Japanese portray themselves in their own pop media.*

In the first few issues of Mangajin *we were especially cautious in our selection of material, partly in an attempt to overcome the negative image of manga as nothing but sex and violence. Now, after more than thirty issues, we try to keep in mind both the average age of our readers (36) and the fact that* Mangajin *is used in many schools around the country. The challenge is to widen our horizons somewhat while still maintaining a balance between the needs of various readers.*

The *negi* issue

Please permit me to further belabor the complex *negi* issue that you obviously spent a considerable amount of time belaboring for *Mangajin* No. 34.

Let me point out that my Random House Dictionary defines scallion as: "any onion that does not form a large bulb; green onion."

This tells me that the Japanese *negi* can indeed be considered a type of scallion or green onion, even though the varieties of onions and other vegetables that appear on the grocer's shelves are obviously different. Even though the Japanese varieties of pear and eggplant are considerably different from their European cousins, we do still use the words pear and eggplant to describe them.

ALAN SIEGRIST
Pleasant Hill, CA

Department store slip-up

I was shopping for some slips and camisoles at a department store in Nagoya. A salesperson asked if she could help me, and I told her I couldn't find my size. She asked "*Basuto ikutsu desu ka.*" I was baffled—why should she ask that? I thought my chest must have looked funny with the frumpy shirt I was wearing. "*Futatsu*" ("two"), I answered a little hesitantly. "*Eh . . . ano basuto wa nan senchi desu ka.*" ("What is your bust measurement?") I was terribly embarrassed—she wanted to know my bust measurement, not how many breasts I have.

CATHY T. TANAKA
Los Angeles

The hazards of tea

I have been studying tea ceremony in Japan. During a tea ceremony, before entering the tearoom, the host may bow and say "*Ippuku sashiagemasu,*" meaning "Allow me to offer you a cup of tea." One day in practice a struggling student bowed politely at the door and with a big smile greeted his guests with "*Seppuku sashiagemasu,*" which sounds like "Allow me to offer you my ritual suicide." Needless to say the teacher was in hysterics.

KIRSTIN HYSLIN
Kyoto

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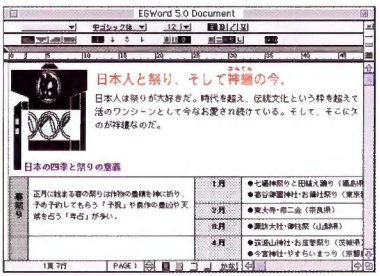

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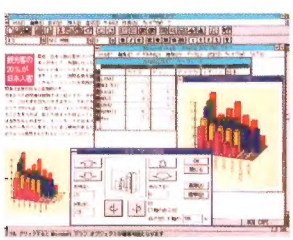

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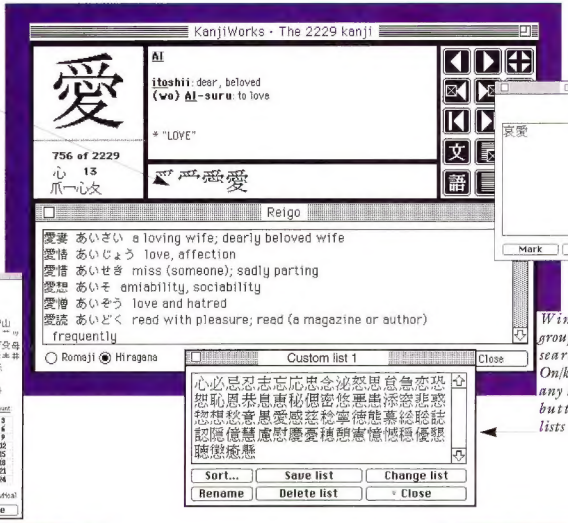

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The old Kaminomoto

Everyone knows that *Ajinomoto* (a brand of MSG, sold in the US under the same name) is for enhancing flavors, so *Kaminomoto* must be for — that's right — enhancing hair (growth). The name, which used to be one of the best-known brand names in Japan, is a kind of pun based on the fact that the kanji 加美 (*kami*), which mean "add beauty," can be read like 髪 (*kami*), the kanji meaning "hair/head." *Moto* (素) is written with a kanji that means "base/stock/origin." For example, ケーキの素 (*kēki no moto*) is a generic term for instant cake mixes.

The new Kaminomoto

Like *Ajinomoto*, *Kaminomoto* is the name of a single product that became the name of the entire company. There is now a variety of *Kaminomoto* products, including shampoos and tonics, most with indications such as 養毛剤 (*yōmōzai*, "hair nourishing tonic"), or 育毛剤 (*ikumōzai*, "hair 'cultivating' tonic").

The flagship product, *Kaminomoto A* (発毛促進剤, "hair growth promotion tonic"), recently underwent a packaging facelift. The name, written in brushstroke-style kanji on the old label, is written in English on the new label, perhaps an attempt to keep up with the newer brands of men's haircare products, many of which use English and/or katakana on the label.

Thanx to: SSKC

Send us your examples of creative product names or slogans (with some kind of documentation). If we publish your example, we'll send you a MANGAJIN T-shirt to wear on your next shopping trip. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 7119, Marietta, GA 30065

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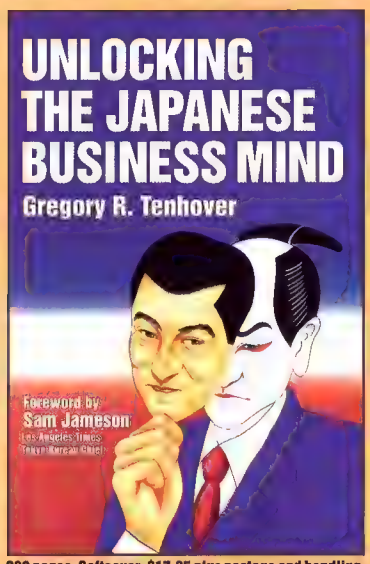

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POLITICAL CARTOON

From the Asahi Shinbun (朝日新聞)

「なにっ 保・保連合？ 許さ～～ん！」
針 すなお

Keeping track of who's getting along with whom in the world of Japanese politics is like keeping track of lovers in a soap opera. Lacking a majority in the Diet, the coalition led by Prime Minister Hata of the Japan Renewal Party (*Shinseitō*) is in trouble, but is split over whether or not to make amends with the Socialist party in order to regain the support it needs. Ozawa Ichirō, the powerful and outspoken LDP turned-*Shinseitō*-man, has another idea: break up the LDP by recruiting Watanabe Michio, an influential LDP politician who has become increasingly disenchanted with his party, to the ruling coalition. Watanabe is tempted, which has infuriated Kōno Yōhei, the LDP president. Kōno recently called for a vote of no confidence in Hata's Cabinet.

This June 15 cartoon plays on the expression *ho-ho rengo* (保・保連合) being used to describe the conservative coalition that Ozawa (seated on the left) and Watanabe (on the right) would form if they were to join forces. *Ho* (保) stands for *hoshu* (保守, "conservatism"). Here, the two conservatives (保・保, *ho-ho*) are sitting cheek to cheek, or *hoppe* ("cheek") to *hoppe*, while Kōno stands waving his fists like a cuckolded husband behind them.

Caption: なにっ 保・保 連合？ 許さ～～ん！
Nani! *ho・ho* *rengō?* *Yurusa～～n!*
What conservative-conservative coalition Won't allow (it)
What?! A conservative coalition? I won't allow it!

Bubble: 保っぺ と 保っぺ くっつけて
Hoppe *to* *hoppe* *kuttsukete*
Cheek and cheek join/attach/put together
Cheek to cheek.

Ozawa's Tie: 新生
Shinsei
New life
(Japan) Renewal (Party)

Kōno's Tie and Watanabe's Dress: 自
Ji
Free
Liberal (Democratic Party)

(Artist) 針 すなお
Hari *Sunao* (Name of the artist)—a "pen" name

- the small *tsu* (っ) after *Nani* shows that the word is cut off sharply.
- *yurusan*, extended to *yurusa～～n* in this case for emphasis, is a contraction of *yurusanai*, the negative form of *yurusu* ("forgive/allow").
- *hoppe* (ほっぺ) is a colloquial word for "cheek" (*ho*, written 頬, is the standard term) While *hoppe* is generally written in kana, the *ho* part here is written with the kanji for "conservative" (保) in order to make the pun.
- *kuttsukete* is a continuing form of the verb *kuttsukeru* ("join/put together"), an emphatic, colloquial version of the verb *tsukeru*.
- *shinsei* (新生) stands for *Shinseito* (新生党), the Japan Renewal Party. *Ji* (自) stands for *Jimintō* (自民党), the Liberal Democratic Party (LDP).

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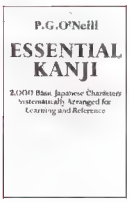

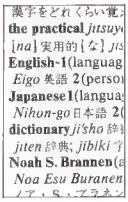

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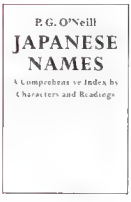

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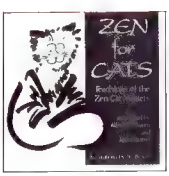

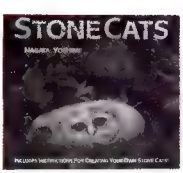

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BEER Update

What's Brewing In Japan

by Bryan Harrell

The four major Japanese breweries—Kirin, Asahi, Sapporo and Suntory—produce an impressive array of beers, brewing up regional and seasonal varieties and coming out with annual new releases in addition to their regular product lines. Yet this assortment of brands belies a disappointing uniformity of taste. Due in part to the fact that the four companies form an oligopoly, not only are packaging and pricing surprisingly uniform, the beer itself is pretty much the same: brisk medium-bodied lager with moderate bitterness.

Recent developments, however, indicate that a revolution may be brewing in the Japanese beer industry. First, lower-priced imported beer has been making its way into the country and onto the shelves of a newly emerging breed of discount *sakaya* (酒屋, shops selling the entire range of alcoholic beverages, including *sake* and whiskey as well as beer). Major brewers, sensing the tide of change, have joined in, and are now bringing in imports under both the original brands and their own labels.

Second, Japanese consumers are beginning to show interest in different kinds of beer, in addition to those that the major domestic brewers have been offering. This increased sophistication can be detected not only in the strong response to "trend" beers such as Corona in bottles and Cave Creek Chili Beer, but also in the increasing appearance of more esoteric brews such as traditional style Belgian ales, which are still hard to find outside of Belgium.

Third, and perhaps most significant, is the foreseeable advent of microbrewing in Japan. While microbreweries have been popping up all over the U.S., they have been conspicuously absent in Japan, for one very good reason: a liquor tax reform law enacted in 1940 which stipulated that a brewery could be granted a license to operate only if yearly production quantity was at least 10,000 *koku* (石), equivalent to 1.8 million liters. After World War II, the metric system was adopted, and a revision of the law rounded this out to an even two million liters.

There are a few different theories as to why this law was enacted; however, there is no doubt that it benefited both the government, by simplifying tax collection, and the brewers (which at the time numbered all of two), by keeping out competition. Obviously, neither Kirin nor Dai Nihon Biiru (which split after the war to eventually become Asahi and Sapporo) had any difficulty meeting this limit. Even today, a yearly production capacity of two million liters is very small for a Japanese brewing operation. There are thirty-seven breweries now operating in Japan, and not including the rather small Orion brewery on the island of Okinawa, they have an average yearly production of 200 million liters each. Thus it is not surprising that the two million liter limit went unquestioned for over fifty years.

Now, with the domestic beer industry facing a more sophisticated consumer and pressure from foreign imports, the officials have apparently realized that it is time for a change in the law. In April of 1994, the two million liter minimum was reduced to 60,000 liters, bringing the requirement in line with that of sake, and enabling the production of *ji-biiru* (地ビール, literally "local beer") in small quantities by local brewing operations.

Indeed, the term *ji-biiru* seems to be on practically everyone's lips in Japan these days. Long familiar with *ji-zake* (地酒), the sometimes rare and elusive varieties of *nihonshu* (日本酒) made by small, rural producers using traditional ingredients and methods, Japanese are now looking forward to similar hand-crafted treats from the world of barley and hops.

Due to a number of factors, however, drinkers shouldn't hold their breath for their first taste of locally produced amber ale or stout. First of all, while the 60,000 liter/year limit does make it possible for the microbrewery entrepreneur to take a shot at success, it will be challenging for all but the largest brewpub operations to turn a profit. More significantly, even if an applicant "qualifies" for a brewery license by meeting the new lower limit, there is still no guarantee that the license will be granted. That, of course, will be up to the bureaucrats, and if those in brewery licensing are like those in any other

(continued on page 18)

• impressive array = ずらりと揃った *zurari to soroita* • belie = 隠す *kakusu* • oligopoly = 寡占 *kasen* • brisk = 発泡性の *happōsei no* • can be detected = 認められる *mitomerareru* • advent = 出現/到来 *shutsugen/tōrai* • microbrewing = 極小規模の醸造 *gokushōkibo no jōzō* • pop up = 急に起こる/現われる *kyū ni okoru/arawareru* • round out = 概数化する *gaisuka suru* • elusive = 見つけにくい/仲々手に入らない *mitsukenikui /naka naka te ni hairanai* • ingredient = 原材料 *genzairyō* • take a shot = 試みる *kokoromiru*

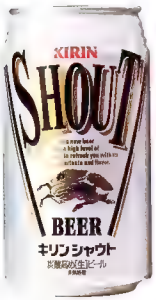
Recent Developments

Asahi

Nama Itchō (生一丁) is a new beer from Asahi sold only in the Kansai region. When ordering a mug of draft beer at a beer hall, the waiter or waitress invariably calls out *"nama itchō!"* to the person at the tap to indicate "one (portion/serving) of draft." The beer hall image of this product is further bolstered by the expression *biya hōru shitate* (ビヤホール仕立て, "beer hall preparation/beer hall style") on the label. ビヤ (*biya*) is an old-style (more German-sounding) pronunciation of "beer," now used only occasionally in compounds such as this one.

Kirin

Kirin Ice Beer (キリンアイスビール) is, obviously, an "ice beer," like those now so popular throughout North America. Yet this beer is no copy of an American ice beer; it's actually brewed in the U.S. by Anheuser-Busch (makers of Budweiser) especially for Kirin. The expression *aisu seihō* (アイス製法) on the can means "ice production [brewing] method."



Kirin Shout (キリンシャウト) was introduced this spring as a beer that really slakes a thirst. Featuring a higher level of carbonation, this beer give your throat a good, strong spritzing on the way down. Perhaps the effect is strong enough to make you shout? *Tansan takame [nama] biiru* (炭酸高め[生]ビール) means "high carbonation [unpasteurized] beer."

Sapporo

Fuyumonogatari (冬物語) is a long-selling Sapporo product named after the title of the Japanese translation of "A Winter's Tale" by Shakespeare. *Tōki gentei jōzō* (冬季限定醸造) means "winter season limited brewing." However, don't expect a heavy beer in the style of the European Christmas beers; the winter imagery here is mostly just that.

New this year is ***Calorie Half*** (カロリーハーフ), which is actually a much tastier beer than it sounds. This all-malt beer is lightly brewed with a strongly flavored malt, allowing maximum flavor with a minimum of calories. The part of the label that reads "CALORIE 約 50% OFF [当社比]" means that this beer has "about" (約, *yaku*) 50% fewer calories "in comparison with" (比, *hi*) other beers put out by "the same company" (当社, *tōsha*).

Ginjikomi (吟仕込), the name of a beer Sapporo introduced some years ago, is actually an expression adapted from sake brewing. *Ginjōshu* (吟醸酒) is a style of sake made from rice in which much of the outer portion has been milled away to leave just the pure starchy center. This beer is made in a similar way in that the outer husk of the malted barley is removed, and only the starchy center used to achieve a clean, smooth taste. *Gin* conveys the meaning of "thorough/meticulous," and *shikomi* (which changes to *jikomi* in the compound) means "preparation" or "method of production."

• mug = ジョッキ *jokki* • tap = (樽の) 栓 *(taru no) sen* • bolster = 強める *tsuyomeru* • slake thirst = のどを潤す *nodo o uruosu* • featuring = 特色を持つ *tokushoku o motsu* • carbonation = 炭酸飽和 *tansan hōwa* • spritzing = (喉越しの) 泡立つ感触 *(nodogoshi no) awadatsu kanshoku* • allowing = 可能にする *kannō ni suru* • milled = 精白された *seihaku sareta* • starchy center = 澱粉質の多い中心部 *denpunshitsu no ōi chūshinbu* • husk = 殻 *kara*

More Sapporo

Two recent additions to the Sapporo line are ***Kuradashi Nama Biiru*** (蔵出し生ビール) and ***Baisen Nama Biiru*** (焙煎生ビール). *Kuradashi* means "taken out from the storehouse," giving the impression that this beer is taken straight from the aging barrels.

Baisen (焙煎) is a word coined specifically for this product, but its meaning is clear enough. The character 焙 (*bai*) means "heat" and 煎 (*sen*) means "roasted"; hence, 焙煎 means something along the lines of "specially deep roasted."

Suntory

Hyōten Chozō (氷点貯蔵) was introduced some time before the "ice beer" craze heated up in the U.S. and subsequently spread to Japan. Although it's produced in a similar manner to the newer crop of ice beers, its taste is closer to a conventional lager beer, i.e. richer and more bitter. *Hyōten* means "freezing point," while *chozō* means "storage" or "preservation," although in this case, *chozō* should be thought of as "aging" or "cellaring." The explanation 氷点下(-4°C)でつくった生ビール (*hyōtenka (-4°C) de tsukutta nama biiru*) under the product name means "unpasteurized beer made below the freezing point [at] -4 degrees Celsius."

Local Beer?

In response to increasing consumer demand for more variety in beer, the four major breweries have introduced a number of regional beers with limited distribution. Most of these so-called regional beers are the same medium-bodied lager—with regionally-specific names and labels.

Asahi

In general, the Japanese don't refer nostalgically to Tokyo as a special region or *furusato* (故郷, "hometown") the way they do other cities and towns, but Asahi has made sure that the city has its own beer, ***Edomae*** (江戸前). *Edo* is the former name of Tokyo, and *edomae*, literally "in front of Edo," means "Tokyo style." (The word was first used in reference to sushi made from fish caught right in front of Edo, that was therefore extremely fresh.) The explanation *Tokyo kōjō gentei jōzō* (東京工場限定醸造, "Tokyo brewery limited brewing") refers to the fact that the beer is made only in Asahi's Tokyo brewery.

An interesting variation of this product is *Edomae Natsu Matsuri* (江戸前夏祭, "Tokyo-style summer festival"). The same beer in a smaller can with a different label, it is to be sold only at festivals in Tokyo this summer.

• coined = (語句が) 新造された *(goku ga) shinzo sureta* • craze = 熱狂/大流行 *nekkyō/dairyuko* • heated up = 激する *gekisuru* • "ice beer" craze heated up = アイスビール熱に火がつく/アイスビールが大流行する *aisubiiru-netsu ni hi ga tsuku/aisubiiru ga dairyūkō suru* • crop = (lit. 収穫) 製品群 (lit. *shūkaku*) *seihingun* • rich – 味が濃い *aji ga koi* • regionally-specific = 地域別の/地域に合わせた *chiiki betsu no/chiiki ni awaseta*

Suntory

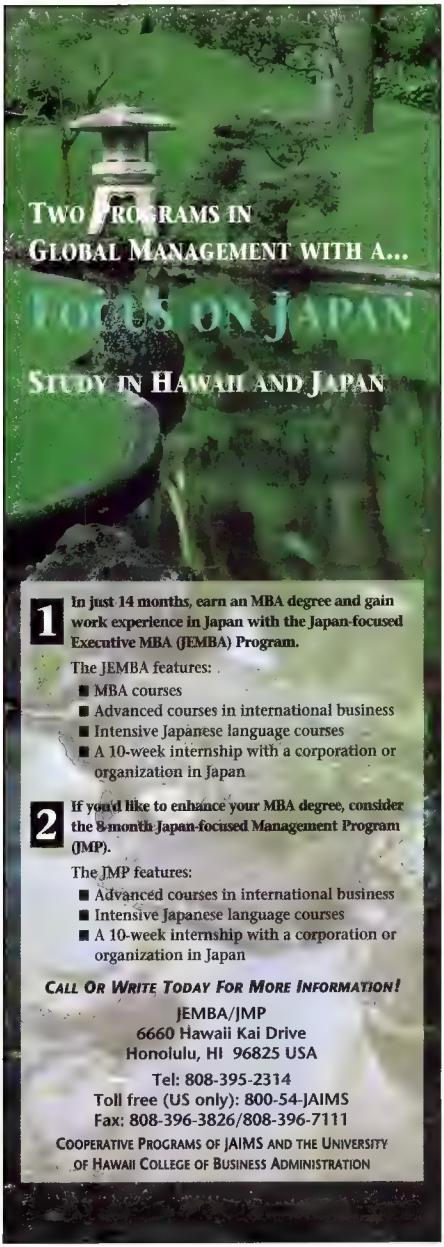
From Suntory comes a beer called ***Sento Bakushu*** (千都麦酒). *Sento,* literally "thousand capitals," refers to Kyoto, the former capital. *Bakushu*, written with kanji that literally mean "barley liquor/wine" (麦酒) is an old term for "beer" that still appears frequently on labels. Sold only in Kyoto, this beer is being produced to commemorate the 1,200th anniversary of the founding of the ancient capital.

Sapporo

Sapporo Breweries, based in Sapporo, the capital of Hokkaido, has long been brewing limited edition Hokkaido beers. Recently, the company launched ***Nagoya-jikomi*** (名古屋仕込み, "Nagoya preparation/style") in the Chūbu region surrounding Nagoya. The label proudly proclaims *Nagoya kōjō kinsei* (名古屋工場謹製), meaning "carefully produced in the Nagoya factory." Indeed, this beer is said to be specially brewed to suit the regional foods and style of cooking.

There is no Sapporo brewery in the Hokuriku region, comprising Fukui, Ishikawa, and Toyama prefectures on the Japan Sea, but that doesn't mean the region can't have its own beer. ***Hokuriku Gentei Shukka*** (北陸限定出荷, "Hokuriku Limited Shipment") is made in Sapporo's Nagoya factory for sole distribution in the tri-prefectural area.

• literally = 字義どおり (に) *jigidōri (ni)* • commemorate = 記念する *kinen suru* • launch = (世に) 送り出す *(yo ni) okuridasu*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(continued from page 14)

Japanese bureaucracy . . . well, you know the story.

So far, the only developments on the local brewery scene are proposals by a number of rural town councils for quasi-public funded breweries intended to draw tourists, with the ultimate hope of luring new investment into the area. Reportedly, a few small *sake* producers, faced with declining interest in their products among the postwar generation, are looking into brewing with barley and hops instead of rice and *kōji*.

In either case, any small independent brewers starting up are likely to play it safe and brew light lagers closely resembling the mass-produced suds, relying on the appeal of the location, a clever name and label, and perhaps a trumped-up reputation of the local water, although most of it in Japan is too soft for anything but light lager.

In the meantime, a couple of enterprising Americans, gambling that Japanese drinkers will turn on to small-production craft beers in a big way, have already planned products designed specifically for marketing in Japan.

Young entrepreneur Scott Moskowitz is a Miami native who last year was responsible for introducing Cave Creek Chili Beer to Japan. This year, he's decided to produce a beer especially for the Japanese market, one that is bound to win the favor of Japanese drinkers since it has been brewed to taste like a cross between Kirin Lager and Sapporo Black Label, two of the most popular beers in Japan.

Intending the beer's name and advertising imagery to celebrate the spirit of friendship between the U.S. and Japan, Moskowitz had chosen to call his beer "John Manjiro" after the famous 19th century castaway who was rescued at sea by a U.S. ship and taken to America. However, it turns out that a Japanese company already has claim to the John Manjiro name, and as of this writing, Moskowitz hasn't come up with a new one.

While Moskowitz has slated his beer for national release, Phred Kaufman of Sapporo will be limiting sales of his three new beers to the island of Hokkaido. The beers are intended to celebrate the sister city relationships between Portland and Sapporo, and Newport, Oregon and Monbetsu, Hokkaido.

All three beers are named after faded Hokkaido wildlife, and feature both Japanese and English names. *Tanchōzuru Bakushu* (丹頂鶴麦酒), White Crane Bitter Beer, is an English-style bitter. *Kita Kitsune Reddo Bakushu* (北狐レッド麦酒), North Fox Red Beer, is an English-style amber ale with a bewitching reddish tinge. *Higuma Koi Bakushu* (ひぐま濃い麦酒), Brown Bear Black Beer, is a *koi* (濃い, "strong/rich") English-style oatmeal stout. All come in beautifully painted bottles, and are labeled as *Ezo bakushu*, with *Ezo* (蝦夷) the old name for Hokkaido, and *bakushu* (麦酒) an old expression for beer that still appears on labels.

Kaufman's beers are brewed by Rogue Ales, a leading West Coast microbrewer based in Newport, Oregon with a reputation for producing some of the finest beers in America. In Sapporo, Kaufman is the proprietor of *Mugishutei* (麦酒亭), one of the best specialty beer bars in Japan.

Another source of American-made *ji-biiru* is restaurateur Iwamoto Mitsuo, the owner of a chain of Chinese restaurants in the Tokyo/Yokohama area as well as the Cafe Pacifico in San Francisco, which features a small brewing operation on the premises. The first Japanese person to operate a microbrewery in the U.S., Iwamoto directly imports the beer he produces there for sale at his restaurants in Japan. Current offerings include a Pale Ale and an Amber Ale, with Stout and other types planned for the future.

Iwamoto has already begun operating a small-scale brewing setup in one

(continued on page 44)

• quasi-public funded = 準公共的な *junkōkyōteki na* • ultimate hope = 最終目的 *saishū mokuteki* • lure = 誘い寄せる *sasoi yoseru* • lager = ラガービール *ragā biiru* • suds = (俗語) ビール *(zokugo) biiru* • trumped-up = でっち上げた/おおげさに宣伝された *detchi ageta/ōgesa ni senden sareta* • castaway = 漂流者 *hyoryūsha* • slate = 予定する *yotei suru* • fabled = 伝説的な *densetsuteki-na* • bewitching = うっとりさせる/魅了する *uttori saseru/miryō suru* • proprietor = 経営者 *keieisha* • restaurateur = レストランの店主 *resutoran no tenshu* • setup = 施設 *shisetsu*

Beer Terminology

Mangajin is, after all, a journal of Japanese language learning and we would be doing our readers a disservice if we didn't introduce at least a little beer terminology. We'll start with the basics and move on to include some more advanced vocabulary as well.

Beer Ordering Terms

biiru kudasai (ビール下さい) "Beer, please" ☞ This is the standard way to order beer. It is usually not necessary to specify which brand, since most establishments will carry only one. *Onegai shimasu* (more formal/polite) or *chōdai* (more informal) can be substituted for *kudasai*.

ōbin/chūbin/kobin (大瓶/中瓶/小瓶) "Large/medium/small bottle" ☞ Japanese beer bottles come in three sizes, all of which are larger than the average American beer bottle. This is because, unlike in the U.S., where each person gets his or her own bottle, the bottles are shared by the entire drinking party. So to order for a party of six, one might say, *Ōbin futatsu kudasai* ("Two large bottles, please").

Nama vs. "draft"

Perhaps the most commonly mistaken translation of a Japanese beer expression is the use of "draft beer" for *nama biiru* (生ビール). *Nama* basically means "raw and uncooked," and *nama biiru* is just that. This means the beer is not pasteurized, a common practice for bottled beer to achieve a longer shelf life. Beer shipped in barrels to be served in drinking establishments is left fresh—i.e., *nama*—and not pasteurized, since turnover is rapid. Thus, the fresher-tasting beer served in large beer halls and other places won the distinction of being *nama*.

In the 1960s, however, new microfiltration techniques supplanted pasteurization as a means of preserving the flavor of beer by removing bacteria and such that would cause the beer to lose its flavor sooner. Beer bottled after microfiltration had the same long shelf life as pasteurized "lager" beer, but since no heat was applied, it was called *nama* like its barreled brethren. Among bottled beers, which in Japan are virtually all lagers, the traditional pasteurized products retained the "lager" appelation, while the new microfiltered lagers earned the *nama* distinction.

Even today, brewers refer to their pasteurized beers (which are still pro-

(continued on page 44)

• pasteurized = 低温殺菌した *teion sakkin shita* • microfiltration = 微生物 (微小物) ろ過 *biseibutsu (bishōbutsu) roka* • supplant = 取って代わる *totte kawaru* • brethren = 同胞 *dōho*

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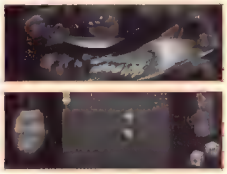

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Mysteries set in Japan

Light reading from James Melville

reviewed by Karen Sandness

In the series: *The Wages of Zen* (1979); *A Sort of Samurai* (1981); *The Chrysanthemum Chain* (1982); *Death of a Daimyo* (1984); *Sayonara, Sweet Amaryllis* (1985); *The Death Ceremony* (1985); *Go Gently, Gaijin* (1986); *The Ninth Netsuke* (1987); *The Reluctant Ronin* (1988); *Kimono for a Corpse* (1989); *A Haiku for Hanae* (1989); *The Bogus Buddha* (1990); and *The Body Wore Brocade* (1992). All published in the United States by Fawcett Crest, New York.

It's not just Agatha Christie anymore. The field of mystery writing has expanded so rapidly that authors are now specializing in novels set in ancient Rome, T'ang Dynasty China, medieval England, the Orthodox Jewish communities of Los Angeles and New York, the Navaho country of the American Southwest, and the African-American neighborhoods of Los Angeles in the 1950s, to name just a few. *Mangajin* readers who happen to be mystery fans but lack the linguistic skills to read Japanese detective novels in the original may wish to indulge their twin addictions to whodunits and Japanese culture by reading the works of James Melville, who lived in Japan for eleven years as an employee of the British Council.

His main sleuth is Superintendent Tetsuo Otani of the Hyogo Prefectural Police, headquartered in Kobe. Otani is not especially comfortable with the many *gaijin* ("foreigners") who live in and pass through the city, so when he has to interact with them, he turns to Senior Investigating Officer Jiro Kimura, who has lived abroad, speaks English and French, and spends his off hours pursuing foreign women. When dealing with the *yakuza* (Japanese gangsters), Otani calls upon Hachiro "Ninja" Noguchi, who has spent much of his career undercover and is actually more at ease among the lowlifes than among his colleagues. The other characters who appear in all thirteen books are Otani's wife Hanae and their married daughter Akiko.

Aside from the most recent book, *The Body Wore Brocade*, the plots all involve *gaijin* in some way. The first book, *The Wages of Zen*, centers on the murder of a less-than-reputable Buddhist priest who runs a retreat center for foreigners. The events of *The Chrysanthemum Chain* get going when a murdered Englishman is discovered to have kept a most interesting collection of business cards. In *The Reluctant Ronin*, Otani's son-in-law has an affair with a Dutch woman, who later turns up dead in the burned-out ruins of a yakuza office. Otani writes *A Haiku for Hanae* while on assignment investigating the death of a Mormon missionary.

The plots are interesting in themselves, and Melville keeps them moving. The biggest attraction for the old Japan hand, however, is the chance to revisit Japan vicariously, because Melville is especially good at weaving descriptions of everyday life seamlessly into his narratives. In the various books, we get taken for rides on the subway, the Shinkansen bullet train, and the Inland Sea ferry; and on strolls through underground shopping arcades, to a tea ceremony demonstration, to a shrine festival, to a *burakumin* neighborhood, to a geisha house, to a *yakuza* funeral, and to watch cormorant fishing in Gifu. Readers not so familiar with Japanese culture can learn about arranged marriages, the custom of adopting sons-in-law, how to take a proper bath, how to spread out a futon, how to use an *orenjiji kado* to buy train tickets, and countless other minor details of Japanese life.

Readers who have lived in Japan can take smug pleasure in recognizing the thinly disguised real people to whom Melville refers. The murder victim in *Death of a Daimyo* is a former war criminal who has become rich off the proceeds of gambling and recast himself as a world-famous philanthropist. (Any

• whodunits = 推理小説 *suiri shōsetsu* • sleuth = 探偵 *tantei* • Superintendent = 警察署長 *keisatsu shochō* • Chrysanthemum Chain = 菊の鎖 *kiku no kusari* • Reluctant = 気の進まない/不承不承の *ki no susumanai/fushō bushō no* • cormorant fishing = 鵜飼 *ukai* • disguised = 偽装させた *gisō saseta*

guesses?) In *Kimono for a Corpse*, the murder takes place at a fashion show given by a designer well known in the West for her towels and sheets, while one of the suspects is a chatty talk show hostess who wears her hair piled on top of her head. (Hmmm. . .) And former residents of Japan surely know the real name of the *yakuza* organization that Melville calls the "Yamamoto-gumi."

This is not to say that Melville gets it right all the time. He describes Buddhist settings, but seems unsure of what all those statues are supposed to represent. In *The Chrysanthemum Chain*, a character pays for a small purchase with a 100-yen *note*—he must have found it in the pocket of a suit he doesn't wear very often. In *Go Gently, Gaijin*, a woman police officer is taking birth control pills, illegal at the time. At one point in the same book, Otani tells a subordinate to enter his office by saying *O-haeri nasai* instead of *O-hairi nasai*, although this could be just another of the surprising number of typographical errors found in all the books.

Then there is the problem of consistency from book to book. How did Kimura learn his foreign languages, as a young man studying in Europe or as the son of a diplomat posted abroad? Shouldn't Otani, a World War II veteran, have retired in the early 1980s? How old are Hanae and Akiko? Taken together, the details from several books suggest either that Hanae was fifteen when Akiko was born or that Akiko was twelve when she took part in the student riots of 1968.

North American readers may have problems with Melville's writing style, because his diction is very British, even when he is directly quoting the supposedly Japanese main characters. It is just as startling to have a Japanese describe a suspect with the markedly British term "barmy" as it would be to have him describe the suspect with the markedly American term "looneytunes." Furthermore, readers with strong feminist sensibilities may be annoyed with some of the descriptions and attitudes in the narrative portions of the story.

Despite the mistakes, inconsistencies, and infelicities, these are enjoyable books, *kakigōri* (a shaved ice dessert) for the brain. You will not be haunted or deeply moved by anything in them, but you can spend a few summer hours in Japan without having to worry about the exchange rate, the rainy season, or Narita Airport.

Karen Sandness is a freelance writer, translator and advising editor to *Mangajin*.

• typographical = 印刷の *insatsu no* • barmy = 気狂いばか *kichigai/baka* • looneytunes = （アメリカのアニメシリーズ名より）気狂いばか *(Amerika no anime shuriizu mei yori) kichigai/baka* • infelicities = 不適当な表現 *futekitō-na hyōgen* • be haunted = 取り憑かれる *toritsukareru*

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Canon Wordtank Super

A double-edged katana

by Douglas Horn

The Canon Wordtank Super is an electronic dictionary about the size of a large wallet or small appointment book. Closed, it looks like an industrial-strength eye makeup compact. Opened, it reveals 65 keys and a large LCD display. It contains four dictionaries—Japanese, English-Japanese, Japanese-English, and a kanji dictionary plus a few additional tools such as a calculator, memo pad, and user-definable kanji quiz feature.

The IDX-9500 model stores eight megabytes (64 megabits) of data, which translates into well over 600,000 entries, plus descriptions and other data. Looking up a word is fast and easy, and the Wordtank even allows wildcard characters to be used, so words can be looked up by just their first few hiragana or katakana characters.

Once a word has been found in the *kokugo-jiten* (国語辞典), *waei-jiten* (和英辞典), or *eiwa-jiten* (英和辞典) (Japanese, Japanese-English, and English-Japanese dictionaries, respectively), the Wordtank provides many options; one can view related words, idioms beginning with that word, English and Japanese definitions, or usage examples. A kanji character found in the *kanwajiten* (漢和辞典) (kanji dictionary) is displayed with the character's total number of strokes, lookup radical, words that begin with that character and even JIS, Shift-JIS, and *kuten* (区点) addresses of that character for computer software. Additionally, any of the above information may be used to look up a kanji character.

The Wordtank may be 'thumbed through' entry by entry, just like a traditional dictionary. But unlike any bound dictionary, the user can jump to the definition of any displayed word. This means that when users encounter an unfamiliar word in a definition, they can move instantly to that word's definition, read it, and then return just as quickly to the original word. Also, the user can move directly to any unknown kanji and access any of its information. This may be the Wordtank's most useful feature. Similar to this feature is the ability to store the last several words in a 'history' file, to be returned to at any time.

The calculator and memo fields are not particularly noteworthy, though the built in currency and tax conversion functions may be useful to international travelers. The ability to use the memo files as kanji flashcards could certainly be useful to students of Japanese. Users can save kanji characters to memo fields, then display only the writing or pronunciation of the character. The user can then press the 'change' button to display the kanji character's complete information for reference.

Probably the first characters that many new Wordtank users will look up

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Send your questions about Japanese on the computer to: Mangajin Computer Corner, P.O. Box 7119, Marietta, GA, 30065

Q Now that electronic mail is available to Japan via Internet, how does one send something from an American computer to a Japanese computer in *nihongo*? I have tried to write letters on my Mac using the Japanese Language Kit and WordPerfect and translate them into ASCII for Internet transmission. They arrive in Japan unreadable. Similarly, transmissions from Japan in *nihongo* arrive here as a garble of characters that the Mac cannot interpret. What is the trick to sending and receiving e-mail *nihongo-de*?

MICHAEL J. MARCUS
Maryland

A Electronic mail over the Internet is truly a blessing to those who have access and who need to communicate across the Pacific. It is quick and inexpensive, but it can also be puzzling at first. There is a conflict between the way personal computers and the Internet handle Japanese text, which is probably responsible for most your difficulties.

Japanese characters cannot be encoded as ASCII text, because Japanese contains more than the 128 characters allowed by the ASCII encoding scheme. Other methods have been devised to represent the thousands of characters required for Japanese. The Macintosh, like DOS and Windows machines, uses a method of character encoding known as Shift-JIS, whereas the Internet handles Japanese best in a different encoding scheme, known as JIS (Japanese Industrial Standard). Without going into too much detail on this topic, each character address in JIS is seven bits long, while Shift-JIS codes are eight. Like furniture in a mover's truck, that eighth bit just seems to get lost in transit.

Since that bit is one that Shift-JIS software uses to help signify whether a character is romaji or kanji, when it is lost, the program assumes it is not kanji or kana, and, voilà, your

(continued on page 56)

are those appearing on the device's keypad, as all button labels are in Japanese. The English documentation included with the Wordtank explains the functions of each key, but until the labels become familiar, many users may have to keep the manual handy. Though not very intuitive, the on-screen interface does become easier to understand with practice. Sometimes the user must use trial and error to distinguish which of the two sets of arrow keys control each function. Fortunately, the Wordtank gives the user a choice between English and Japanese messages.

On the Other Hand

Most users will utilize the Wordtank to help them look up words faster and improve their Japanese. While there is no question that it accomplishes the former, I have some reservations about its use for the latter.

At the risk of sounding like a curmudgeon, I feel that there are some definite advantages to learning Japanese 'the hard way.' Writing kanji over and over again by hand uses several forms of memory—including muscle memory—to associate a character with its meaning. Painfully sounding out a word and looking it up in a traditional dictionary is slower than using an electronic dictionary, but it forces the student to understand the difference between long and short vowel and consonant sounds, and to understand the *gojuuon* (五十音) (the fifty sounds of the Japanese syllabary). Part of the impetus to learn and remember the word or character is that doing so is easier than repeatedly looking it up in the dictionary. The motivation to remember is lost if the task of looking up is effortless.

Language understanding is not static; it improves or declines based on the effort that the speaker puts into it. By making word lookup easy, tools like the Wordtank can rob Japanese speakers of their hard-won ability a bit at a time. This phenomenon is not limited to new students of the language. Native speakers of Japanese often complain that they are slowly forgetting how to write many kanji characters as they become used to the ease of word processors.

The Wordtank is immensely valuable for its rapid lookup of Japanese words and characters. It can be used to increase productivity, to promote understanding, and as an *aid* to learning Japanese. But when you get right down to it, the best way to learn a new word is to look it up and write it down—by hand.

Where to find the Wordtank:

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Douglas Horn is a free-lance writer and computer consultant in Seattle, Washington.

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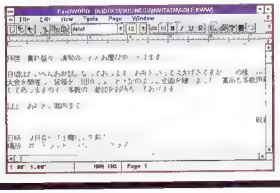

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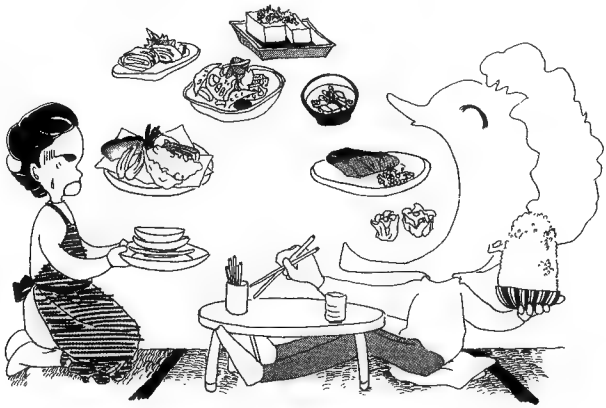

"His dietary habits were one of my main concerns, but he always had a very good appetite."

Our First Foreign Guest

by Shizue, a resident of Kanazawa

The very first homestay guest we accepted was Stephen from Canada. He arrived in Kanazawa in May, the brightest season of the year, in order to participate in the Japanese language program at the Eurocentre Kanazawa. We are a family of five—my husband, myself, and three children—plus Boss, a male dog. At the time, none of us could make ourselves understood in English. After more than two years of discussing signing up as a host family, we at last decided to open the sliding door of our tiny house to the world.

Before Stephen's arrival we prepared a porcelain rice bowl, a wooden bowl for miso soup, a set of chopsticks, and a second-hand bicycle which my husband got from someone else. We figured Stephen might need a bike to go to school from our house in the suburbs of Kanazawa. I pulled my old Japanese-English dictionary from the bookshelf and placed it on the dining table along with a heap of memo pads.

It was the first time for Stephen to live with a Japanese family. However, to our surprise, it was as if he had always been one of our family. While he was sitting on the *tatami* (straw) mat, stretching his long legs underneath the low dining table in a clumsy way, it seemed as though he had been there from the beginning.

His dietary habits were one of my main concerns, but he always had a very good appetite and could eat almost anything we served. It might be due to his occupation. As a flight attendant, he flew to many different countries and enjoyed local foods wherever he went. When my husband was at home off duty from his job as a long-distance truck driver, he looked forward to seeing Stephen, since he usually had to drink by himself.

It was Stephen's routine to leave for the Eurocentre Kanazawa by bicycle at around eight in the morning and come back home right before dinner time. Boss always barks at strangers, but never at Stephen—he recognized him as a part of the family. Our second daughter is usually very bashful and never showed interest in visitors, but even she herself would go and show her collection of stamps to Stephen. After a while, Stephen asked a friend back in Canada to mail Canadian stamps for my daughter.

I was in charge of taking care of small children in

our community. Once we went on a picnic by bus and I invited Stephen to join us. It would be a good chance for the children to be with a foreigner. Before long he became a hero among the children and they all sang "Mary Had a Little Lamb" together on the bus on the way back home. In this way we became closer and felt more comfortable with each other.

At Eurocentre Kanazawa, he was put in the class which aims to teach basic Japanese to beginners, and gradually he improved in communication in Japanese. The four weeks passed so quickly. On the last day, my husband and I saw him off at the airport just as we had welcomed him on the first day. He packed the bowl and chopsticks he was using at home as souvenirs from Japan.

After he left Kanazawa, everybody felt that something was lacking at home. Each time I entered the room he had used, I felt as if he were out only for a while and I was just sneaking in his room. We all found that he had occupied an important part of our home.

We exchanged letters in bits of Japanese and English once in a while for about one year until we received a sudden phone call from him last winter. It was about the good news of his coming back to see us in February on the way from Malaysia. It was more than a year and a half since he had left Japan. During his three days in Kanazawa, he visited his former Japanese teachers, Eurocentre staff and even his classmate of '92.

April 8th was his birthday. I was unable to send him a card or present before that. So after 11:00 that night, I dared to make a phone call to him to sing "Happy Birthday" in English. A letter from him afterwards said that he was in a good mood all day after hearing my song. I felt so relieved to hear that as I had practiced hard to sing the English song.

Recently, I heard some incredible news from him. He offered us two free tickets to fly anywhere in the world. They are a bonus from his company and he saved this premium for us to visit him in Vancouver. He even suggested that he come to Osaka to pick us up as soon as we make a flight reservation. It has been merely a dream for us to fly to Canada for a long time, but the dream will come true next summer. We will visit Canada for the first time to meet my son there.

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Frederik Schodt interviews Fujiko Fujio (A) creator of "The Laughing Salesman" (*Part 2*)

Manga story featured on p. 74–82

In *Mangajin* No. 36, we presented Part 1 of Frederik Schodt's interview with Fujiko Fujio (A) (Abiko Motō), creator of 笑ウせぇるすまん (*Warau Sērusuman*, "The Laughing Salesman"). As we mentioned in our introduction to Part 1, we were intrigued by this rather bizarre manga, and especially by the character Moguro Fukuzō, the incessantly grinning "salesman" who seems to take delight in gaining the trust of his unwitting victims only to set them up for disappointment and, oftentimes, humiliation.

Shortly after we made the decision to feature another selection from *The Laughing Salesman* in *Mangajin* No. 36 (the first was in *Mangajin* No. 33–34), we learned that manga authority, author, translator, and regular contributor to *Mangajin* Frederik Schodt was planning a trip to Japan and would be able to interview the creator of the Salesman to find out the inside scoop on this enigmatic character and manga series.

In the first part of the interview, Schodt and Abiko discussed how Abiko came to create *The Laughing Salesman* twenty-five years ago, and how this unprecedented venture into "black humor" was received by the public. Schodt questioned Abiko about some of the recurring themes and motifs —in particular, about the materialism of Moguro's "clients," their frustrations and their sense of unfulfilled desires. The discussion touched on how *The Laughing Salesman* has reflected trends in Japanese society, and how this has affected the popularity of the manga.

In Part 2, Schodt and Abiko delve even more deeply into the thematic content of *The Laughing Salesman*. Finally, they come to a discussion of who, or what, this bizarrely grinning Salesman represents.

---

① Schodt: アメリカの読者にとって実にユニークなテーマじゃないかと思うんです。人間のだれもが幻想をいだきますよね。で、喪黒がそれに対して一種の警告をしている様な感じがするんです。どうも私から見ればこれはかなり仏教的な感じがします。その辺をぜひ我孫子先生に聞きたかったんですが、以前、確か我孫子先生はずっと精進料理を食べて育った、つまり禅宗のお寺をやっている家に生まれた、と聞いたことがありますけど、もしかしたら自分の育ちと関係がおありなのではないかと?

② Abiko: どうでしょうね。そこまでマンガ描く時ってあんまり僕は、そのテーマを考えたり、これはこういうテーマでいこうって事はかんがえないんですね。どっちかっていうと、割とキャラクターの気持ちが、こう、非常に日常的と

① **Schodt: For American readers, I think "The Laughing Salesman" presents a truly unconventional theme or story line. All people have their fantasies, but it seems that Moguro is issuing a kind of warning against those fantasies. It seems very Buddhistic to me, and I wanted to ask you about that. I believe I heard once before that you grew up eating *shōjin ryōri* [lit. "ascetic cooking," referring to the vegetarian meals associated with Buddhism]—that is to say, you were born into the family of a Zen priest—and I'm wondering if the theme might have something to do with your upbringing.**

② **Abiko:** I wonder. When I draw my manga, I don't really think through the theme—about going with this particular theme in this particular piece—all that far. Comparatively speaking, I'm more concerned about the feelings of the characters, about their most mun-

いうか、普通の人がいつも想っている夢とか、あるいは人間の持っている欲望とかね....夢と言うときれいで、欲望というとリアルになっちゃうけど、結局、夢も欲望も同じだと思うんですよね。だからボクなんか毎日ね、ここへ、新宿の事務所へ小田急線に乗って通勤してくるんですが、電車の中でいろんな人を見てると、すごくアイデアが出るんですよ。

例えば何回も乗っていると同じ人がね、いるわけですよ。その人がね、サラリーマンでもうじき、日本の会社というのは60になると定年になるわけですが、そういう人が、電車に乗ると必ずいて、ある車両の何番目の入り口の所にいて、全然知らない人だけど、何回もそのおじさんを見ていると、だんだんおじさんの気持ちを想像、イマジネーション、考えるわけ。そのおじさんは、恐らく6時か7時に会社を終わって、そのままお家へ帰る非常に真面目なおじさんなわけだけど、それが下北沢という駅に止まると、たまたま止まる電車の駅のあっち側にビルがあって、そのビルの所にバーがあるんですよね。夏なんかバーの窓が開いていて、きれいな女の人がお客さんの相手をしている所を、おじさんがじっと見てたりするわけですよ。これはただ僕の想像なんだけど、そのおじさんを主人公にして、一回は途中下車してね、あの

dane dreams, the dreams that ordinary people always carry with them, or the desires that people have. "Dreams" sounds elegant, and "desires" sounds more gritty or real, but ultimately I think dreams and desires are the same thing. So every day, when I ride the Odakyū train line to my Shinjuku office, I observe the other people on the train and get lots of ideas.

For example, riding the train so many times, I often come across the same people. This one man—he looks like a salaryman nearing retirement age, which in Japanese companies is sixty—is there every time I get on, in a certain car, by a certain door, and he's a complete stranger to me, but in the course of seeing him so many times I gradually began to imagine or think about what he might be feeling. The man is probably an exceedingly earnest man who goes straight home after work is finished at six or seven o'clock. But when the train stops at Shimokitazawa station, there's a building on the other side of the train station that happens to have a bar in it. Sometimes in the summer, when the bar has its windows open, I see this man staring off at the pretty girls who are entertaining customers inside the bar. Now this is only my imagination, but I think of this man as a character in a story, who wants just once to get off the train half-way home, you

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きれいな人の居るバーに飲みにいきたいなと思っている。それを喪黒がけしかけて定年でやめる日に一回位、おじさんも決心して駅で降りてバーへ行くと、とんでもない目に会う、と、そういう事を何か想像して面白いのよ。

あまり、深くテーマを考えないで書いているんで、結果としていろんな受取り方をされるけど、自分は割と、僕も含めて、人間の持っている弱い部分とか、そういうのを喪黒によってさらけださせて、という風に描いているんですけど。

① Schodt: このマンガの一つのテーマは「欲望は不幸の元である」と感じましたが、逆にアメリカだったらむしろ欲望や夢を持ってこそ何でも手に入れられるよ、というテーマが多いように思いますが...

② Abiko: 日本人はかなり仏教的に感じちゃうのね。普通の一般的な日本人は、そういうのがあっても、それは心の中に押さえて、実直な毎日を送っている人のほうが圧倒的に多い。特にサラリーマンの人達は。

③ Schodt: 『笑ウせぇるすまん』が一番最初に連載されたのは、先程おしゃったように約25年前ですが、当時我孫子先生は、一応藤子F.不二夫とコンビでほとんどの物をいっしょにやっていたと聞いています。昭和44年、1969年の時点で、一人でお描きになったというのは、特に、このテーマに興味を持ったからですか?

④ Abiko: という事も有りますが、その頃から僕らまったく別々に書いていたんですよ。合作のマンガ、例えば『オバケのQ太郎』とか、ああいうのは合作していましたけど、合作のマンガは少なくて、本当に名前は藤子不二夫で共通でしたけど、藤本君も僕もまったく自分の描きたいものを勝手に描くという風な、そういうスタイルでやっていたんで。

⑤ Schodt: でも自分の名前で描くというのはこれが始めてのマンガだったのですか?

⑥ Abiko: そうでもないです。その前も、もう、お互いに自分で合作じゃなく好きに描いていましたけどね。

⑦ Schodt: ひとつ質問ですけど、喪黒福造という主人公ですけど、彼は基本的にいい人なんですか、それとも悪い人ですか? これは多分アメリカの読者にとっては、ちょっと考えさせられる様な所だと思うのですが。

⑧ Abiko: うーん、僕はね、喪黒というのは結局モデルがあるとすれば、ファウストのメフィストフェレスのつもりで描いているんですけどね。

⑨ Schodt: エピソードの中に「アルバイト㊙情報」というの

know, and have a drink in the bar where those pretty girls are. It somehow amuses me to imagine Moguro egging him on, on his very last day of work before retirement, so that he finally decides to get off at that station this one time and go to the bar, only to have something terrible happen to him.

Because I draw without thinking too deeply about the theme, the result is that the manga can be taken in many different ways. My method is basically to portray the weaknesses that people have, myself included, and use Moguro to expose them.

① **Schodt: It seems to me that one of the themes of this comic is that "desire is the root of unhappiness," whereas in America it is much more common to have a theme emphasizing that as long as you have the desire or the dream, you can get anything you want . . .**

② **Abiko:** Japanese take more of a Buddhist approach. Such notions [as you ascribe to Americans] may exist among average, ordinary Japanese, but the vast majority hold them tightly in check within their hearts as they go about their daily lives on the straight and narrow—especially the vast majority of salarymen.

③ **Schodt: As you mentioned before, "The Laughing Salesman" was first serialized about twenty-five years ago, but I believe that at that time you were drawing most of your manga jointly with Fujiko F. Fujio. Was it because you had a particularly strong interest in this kind of theme or story that you broke away to draw this manga by yourself back in 1969?**

④ **Abiko:** In part, yes, but actually, even then we were drawing independently. Our jointly-produced manga, "*Q-tarō the Ghost,*" for example, we certainly did work on together, but those were relatively few; and though we used the same Fujiko Fujio name, in fact both Fujimoto [Hiroshi] and I were drawing what we wanted on an entirely independent basis—that was how we worked.

⑤ **Schodt: But was this the first manga you drew under your own name?**

⑥ **Abiko:** Not really. Even before this, we were both drawing what we liked on our own, apart from the joint productions.

⑦ **Schodt: One question I have about the Moguro Fukuzō character is whether he is fundamentally a good person or a bad person. I think this may be something our American readers will wonder about.**

⑧ **Abiko:** Well, in my own mind, if I were to name a model for Moguro, I think it would have to be Mephistopheles in Faust.

⑨ **Schodt: In the series, you have an episode called**

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が入ってますけれど、喪黒の影の所に、その影が鬼といいますか、怪物みたいな形になってますが、それでもしかしたら、アメリカ人は喪黒が悪い人だと、悪魔だと解釈するかもしれないですね。

① Abiko: そういう解釈の方があたっているかもしれない。（笑）日本人はあんまり悪魔とかサタンという意識はほとんど無いですね。だから、わざとそういうサタン的な様子を喪黒に取り入れたんですけどね、時々良い事もするんですよ。あんまりめったに無いことですが、時々人を幸せにも。気が向くと。

② Schodt: 喪黒のキャラクターは、友達の大橋巨泉からインスピレーションを得たという話を読んだ事がありますが、テレビを見ていると大橋巨泉さんはいつもニコニコして大変フレンドリーな人に見えますが。

③ Abiko: うん、そうね。ところがね、巨泉さんというタレントはあんまりそういう風に見られない人なの。

④ Schodt: そうですか。

⑤ Abiko: ほとんどね。普通の人は巨泉さんという人はすごく辛辣な皮肉を言ったり、そういうタイプの、日本では貴重

"Part Time Jobs: The Inside Line" (Top Secret Information on Part Time Jobs), in which Moguro has a shadow that's shaped like an ogre, or like a monster of some kind, and I'm wondering if perhaps that might make Americans see Moguro as an evil man, as the devil.

① **Abiko:** That interpretation may well be on the mark (laughs). Japanese have very little consciousness of the devil or Satan, and that's why I purposely incorporated that kind of satanic aspect in Moguro's character, but he sometimes does good deeds, too. It's rare, but occasionally he makes people happy—when he takes a mind to.

② **Schodt: I once read that you got your inspiration for the Moguro character from your friend Ōhashi Kyosen, but on TV, Mr. Ōhashi is always smiling cheerfully and seems like such a friendly man.**

③ **Abiko:** Mmm, that's true. But actually Kyosen, the television personality, tends not to be seen that way.

④ **Schodt: Really?**

⑤ **Abiko:** Mostly not. For the average person [what stands out about] Kyosen is his biting sarcasm. This actually makes him a rare and precious personality,

(Continued on page 56)

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Calvin and Hobbes

by Watterson

HOBBES, DID YOU HEAR? MOM AND DAD ARE TAKING US CAMPING!
WE GET TO LIVE IN A TENT AND GO FISHING AND CANOEING! WON'T THAT BE FUN??
WATTERSON
WE'LL BE ROUGHING IT! LIVING OFF THE LAND! NO TV OR RADIO OR....
UH-OH.
WHAT'S WRONG?
THIS SOUNDS SUSPICIOUSLY LIKE ONE OF DAD'S PLOTS TO BUILD MY CHARACTER.

1 2 3 4

1 **Calvin:** "Hobbes, Did you hear? Mom and Dad are taking us camping!"

➔ ホッブス、聞いたかい? ママとパパがキャンプに連れてってくれるんだって さ!

Hobbuzu,	*kiita*	*kai?*	*Mama*	*to*	*papa*	*ga*	*kyanpu*	*ni*	*tsuretette kureru*	*n da*	*tte*	*sa!*
Hobbes	hear	(?)	mom	and	dad	(subj.)	camp(ing)	to	take along (favor)	(explan.)	(quote)	(colloq.)

2 **Calvin:** "We get to live in a tent and go fishing and canoeing! Won't that be fun??"

➔ テントに泊まって、釣に行ったりカヌーに乗ったりできるんだ! おもしろそうだろ??

Tento	*ni*	*tomatte,*	*tsuri*	*ni*	*ittari*	*kanū*	*ni*	*nottari*	*dekiru*	*n da!*	*Omoshirosō*	*daro??*
tent	in/at	stay/sleep	fishing	to	go (-and)	canoe	in	ride (-and)	can	(explan.)	seems fun/interesting	right?

- get to (do) は「...することができる」、「...する機会が得られる」(会話的表現)。
- it might seem that a more literal translation of "won't that be fun" would be *tanoshiisō daro*, but *tanoshiso* is a special case, reserved for observations about how someone else seems to feel, and isn't used about oneself.

3 **Calvin:** "We'll be roughing it! Living off the land! No TV or radio or... Uh-oh."

➔ 原始的な 生活をするんだ! あるがままの暮らしをするんだ!

Genshi-teki-na	*seikatsu*	*o*	*suru*	*n da!*	*aru*	*ga*	*mama no*	*kurashi*	*o*	*suru*	*n da!*
primitive-style	life	(obj.)	do	(explan.)	exist	(subj.)	as is (=)	living	(obj.)	do	(explan.)

テレビもラジオもなくて... あれれ。

Terebi	*mo*	*rajio*	*mo*	*nakute...*	*Arere.*
TV	also	radio	also	not exist-and	uh-oh/oops

- rough it は(キャンプや旅行などで)「不便で原始的な生活をする」(会話的表現)。
- live off は「...をもとにして生活する」。Live off the land は、現地の食物や資源に依存して生活すること。

4 **Hobbes:** "What's wrong?"

➔ どうかしたのかい?

Dō ka	*shita*	*no*	*kai?*
something	did	(explan.)	(?)

Calvin: "This sounds suspiciously like one of Dad's plots to build my character."

➔ どうもこれはボクの精神を鍛え上げようっていうパパの策略のひとつ

dōmo	*kore*	*wa*	*boku no*	*seishin*	*o*	*kitaeageyo*	*tte iu*	*papa*	*no*	*sakuryaku*	*no hitotsu*
indeed	this	as-for	I/me	's	spirit	(obj.)	try to train well	called	dad	's	strategy	one of

みたいで怪しいな。

mitai	*de*	*ayashii*	*na.*
looks/seems like	and/with	dubious/suspicious	(colloq.)

- build character は「精神を鍛え上げる」、「人格を作り上げる」。

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Calvin and Hobbes

by WATTERSON

GOSH, THIS IS GOING TO BE A FUN VACATION! CAMPING OUT! WOW!
I CAN'T WAIT TO GET THERE! A WHOLE WEEK OF HIKING AND CANOEING AND SWIMMING AND FISHING!
A WHOLE WEEK WITHOUT A SINGLE NEWSPAPER OR A DECENT CUP OF REAL COFFEE.
DOESN'T MOM LIKE CAMPING?
MOM WAS UP A LITTLE TOO LATE PACKING.
1
2
3
4

1

Calvin: "Gosh, this is going to be a FUN vacation! Camping out! Wow!"

→ スゴイ! これ は 楽しい バケーション になる ぞ! キャンプ する んだ! ワーイ!

Sugoi!	*Kore*	*wa*	*tanoshii*	*bakēshon*	*ni naru*	*zo!*	*Kyanpu*	*suru*	*n da!*	*Wa–i!*
great	this	as-for	fun	vacation	will become	(emph.)	Camp	do	(explan.)	(exclam of excitement)

- gosh は「うわー」、「大変!」など、驚きや軽い感動、ののしりを表わす間投詞。宗教にかかわる語を直接使うことを避けるために God を婉曲に変形したもの。
- camp out は「キャンプ生活をする」。

2

Calvin: "I can't wait to get there! A whole week of hiking and canoeing and swimming and fishing!"

→ (キャンプ場 に) 着く の が 待ちきれない よ。 まるまる 一週間、ハイキングしたり、

(kyanpu-jō	*ni)*	*tsuku*	*no*	*ga*	*machikirenai*	*yo.*	*maru-maru*	*isshūkan,*	*haikingu shitari,*
camp site	to	arrive	(nom.)	(subj.)	can't wait	(emph.)	complete	one week	do things like hiking -and

カヌー を 漕いだり、泳いだり、釣りしたりする んだ!

kanū	*o*	*koidari,*	*oyoidari,*	*tsuri shitari*	*suru*	*n da!*
canoe	(obj.)	row -and	swim -and	fish -and	do	(explan.)

- can't wait = 「待ちきれない」、「待ちどうしくてたまらない」。

3

Mother: "A whole week without a single newspaper or a decent cup of real coffee."

→ まるまる 一週間、 新聞 の ひとつ も なければ、

maru-maru	*isshūkan,*	*shinbun*	*no*	*hitotsu*	*mo*	*nakereba,*
complete	one week	newspaper	(nom.)	one	even	not exist -and

まともな コーヒー の 一杯 も (飲め)ない の ね。

matomo-na	*kōhii*	*no*	*ippai*	*mo*	*(nome) nai*	*no*	*ne.*
real/honest	coffee	(nom)	one cup	even	not exist (can't drink)	(explan.)	(colloq.)

- a single newspaper: single を入れることで、新聞がただの一部もないことを強調している。

4

Calvin: "Doesn't Mom like camping?"

→ ママ は キャンプする の 好きじゃない の?

Mama	*wa*	*kyanpu suru*	*no*	*suki ja nai*	*no?*
mom	as-for	camp do	(nom.)	doesn't like	(explan.)

Father: "Mom was up a little too late packing."

→ ママ は (夕べ) 荷造り で 遅くまで 起きていて ちょっと 寝不足 なん だ。

Mama	*wa*	*(yube)*	*ni-zukuri*	*de*	*osoku made*	*okite-ite*	*chotto*	*nebusoku*	*nan*	*da.*
Mom	as-for	last night	packing	with	until late	was up	a little	not enough sleep	(explan.)	is

- was up は「起きていた」。
- a more literal (but somehow less natural) translation would be 「ママは (夕べ) 荷造りで寝るのがちょっと遅くなりすぎたんだ。」 *Mama wa (yūbe) ni-zukuri de neru no ga chotto osoku narisugita n da.*

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THE FAR SIDE by Gary Larson

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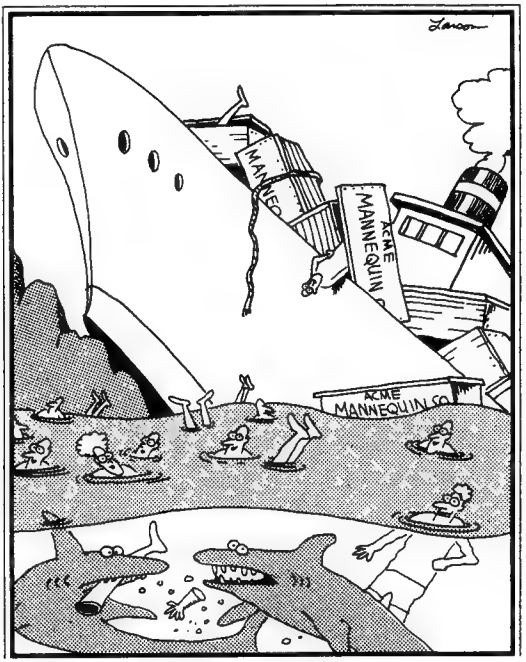

"What is this? ... Some kind of cruel hoax?"

Shark: "What is this?.....Some kind of cruel hoax?"
何　だ　こりゃ?　誰か　の　むごい　悪巧み　か?
Nan da korya? dareka no mugoi warudakumi ka?
what is as for this somebody 's cruel trick (?)

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- hoax は「悪ふざけ」、「冗談」、「いたずら」。
- some kind of は「...のようなもの」、「...かなにか」。
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Lesson 37 • Slang & Colloquialisms (1)

In this issue, we decided to present what is probably the most fun part of any language, and occasionally the most useful as well: slang. In our search for samples, however, we soon found ourselves in a muddle over the differences between slang, idioms, and colloquialisms. Hence we decided to expand our scope to include any type of "slangy" expression that you're likely to hear in the street but may have difficulty finding later on in your standard dictionary.

We can hardly attempt to cover the whole spectrum here, so we focused on what we felt were the more common slang words and idiomatic usages. We hope you enjoy them.

Mote-mote = "Be popular"

The women here have found out that Kameyama is capable of fathering healthy, energetic children, while the rest of the (better looking) men can sire only dull, listless kids.

Narration:

今や　彼　は　他の　誰　よりも
imaya　*kare wa*　*hoka no*　*dare*　*yori mo*
now (emph)　he as-for　other　who/someone　more than

モテモテの　人生　を　楽しんでいる　の　だった。
mote-mote no　*jinsei*　*o*　*tanoshinde-iru*　*no*　*datta.*
popular　life (obj)　is enjoying (explan.)　was

"Now he was enjoying a life of popularity more than anyone else."

"All of a sudden, he was enjoying more popularity than anyone else." (PL2)

Kameyama:

じゃ、お先に。
Ja,　*o-saki ni*
well　(hon.) before

"Well, (I'll take my leave) before you."

"Bye, guys." (PL2)

- *imaya*, used mainly in written language, is an emphatic form of *ima* in which "now" has the sense of "as opposed to before." The idea is that Kameyama's popularity is newfound.
- *o-saki ni* is short for *o-saki ni shitsurei shimasu*, lit. "I'm being rude by leaving before you." It is a standard way to say good-bye when leaving before others. Here he is being a bit flip.

Mote-mote is from the verb *moteru*, "be popular (with the opposite sex)," which itself borders on slang. *Mote-mote* is used for being popular in this sense, and sometimes in a more general sense as well—for example, to refer to entertainers who are hot.

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Ikasu = "Sharp"

This man is showing off his new set of clothes to a buddy.

Man: どうだ。/ いかす だろ。
Do da. / Ikasu daro.
how is it / cool/sharp right?
"What do you think? Pretty sharp, huh?" (PL3)

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Ikasu = "(be) sharp/smart/cool." It is primarily used by men, while *suteki* would be more commonly used by women. The literal meaning of *ikasu* is "cause to go," so the feeling is something like, "it really sends me." A related *iku* colloquialism is *ikeru* (lit. "can go"), which means "(be) quite good/delicious," as in *kono sake wa ikeru*. The word *ikasu* has been in use for many years.

Dasai = "Hick"

This man has just informed his girlfriend that his family are farmers, and if they get married, they will work the farm together.

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Man: あっ、まって!
A! Matte!
"Hey, wait!" (PL2)

Woman: ダサーイ,サイテー
Dasa-i, saitē
hick-ish lowest
"What a rube! That's the pits!" (PL2)

- she elongates the word *dasai* to *dasa-i* for emphasis
- *saitē* is a pop spelling of *saitei* (最低), lit. "the lowest."

Dasai is a slang word for something countrified, hick-ish, or just generally uncool. According to 現代用語の基礎知識 (*Gendai Yōgo no Kiso Chishiki*, "Essential Knowledge of Current Terms"), it seems to come from the word 田舎 ("country/rural area"), normally read *inaka* but in this case corrupted to *dasha* (based on other readings of the same kanji). The adjective form, *dashai*, became *dasai*.

Busu = "Ugly"

Reiko has always had (unwarranted) confidence in her appearance, but at a recent *o-miai* meeting for an arranged marriage, the man she was considering made a negative comment about her looks.

Busu is an extremely common slang word, referring to an ugly woman. As such, it is similar to the western slang word "dog." There are several theories as to the origin of the word. *Bu* (無, 不) added to a noun makes it negative (like adding "un-" or "dis-"). By extension, *bu* can have the implication of "bad" › "ugly." Another theory is that *busu* is from the Ainu word *pushu*, meaning "ugly," and yet another is that *busu* is from the name of a lethal poison that causes the ingester's face to contort hideously.

Reiko: あたしって ブス?
Atashi tte busu?
I/me as-for ugly
"You think I'm a dog?" (PL2)

- *tte* here stands for *to iu no wa* and functions like the topic marker *wa*

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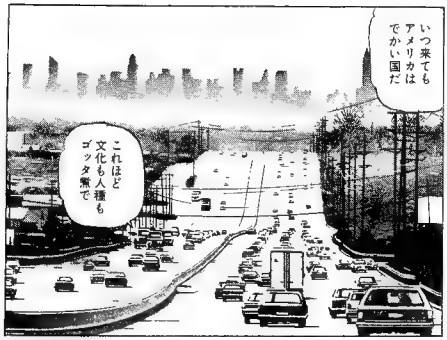
Dekai = "Big"

A visitor from Japan has just arrived in New York and taken a taxi. He has apparently been in the States before.



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Visitor: いつ来ても　アメリカ は でかい 国 だ。
Itsu kite mo　Amerika wa dekai kuni da.
whenever (I) come America as-for huge country is
"Whenever I come, America is a huge country."
"Every time I come, I'm impressed by what a huge country America is." (PL2)

これほど 文化 も 人種 も ゴッタ煮 で。
Kore hodo bunka mo jinshu mo gotta-ni de.
this much culture also races also melting pot is
"Such a melting pot of cultures and races . . ." (PL2)

- the second sentence is not complete. It could be an afterthought, or simply an unfinished sentence.

Dekai (or sometimes *dekkai*) is a slang word for "big" that has been in use since well back into the pre-modern era. While it is generally considered a not very ladylike term, some women, particularly in the country, use it freely even in polite conversation. It may come from *do* (an intensifying prefix) or *dai* (大) + *ikai* (厳い, basically a synonym for *okii*, "large/great/massive").

Gotta comes from the "mimetic" FX word *gota-gota*, representing items in congested confusion. *Ni* (煮) is from the verb *niru* "boil," so *gotta-ni* is "things thrown together in no order and boiled" ‣ "stew/melting pot."

Naui = "Now-ish"

This OL has just told her friends, who are on their way to the golf course, that she is going cycling. They reply that cycling is *jimi*, "plain/quiet/sober."

OL: これ だから ミーハー は　いや　よ。
Kore dakara miiha wa iya yo.
this because airheads as-for disagreeable (emph.)
サイクリング って ナウイ の　よっ。
Saikuringu tte naui no yo!
cycling as for with it (explan.) (emph.)
"That's why I hate airheads. Cycling is what's really 'in' now, you know." (PL2)

- *iya* means "distasteful/disagreeable." (See Basic Japanese #33). *Yo* often takes the place of *da/desu yo*, especially in feminine speech.
- *tte* here stands for *to iu no wa* and functions like the topic marker *wa*.

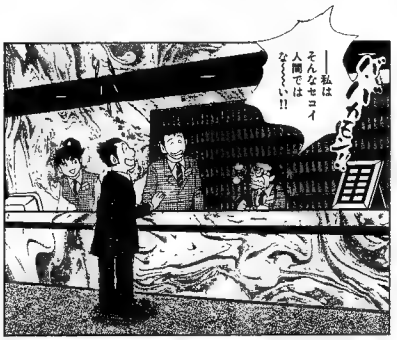
© Akizuki Risu / *OL Shinkaron*, Kōdansha

Miihā is a derogatory term aimed at people, usually young women, who are bubble headed, frivolous and generally sheep-like in their behavior—*e.g.*, those who run in a pack screaming after pop stars. It is thought to come from the beginning sounds of the diminutive forms (*mii-chan* and *hā-chan*) of common female names.

Naui ("trendy/in") is taken from the English word "now." One would normally expect the form *nau-na* for an imported adjective, but in this case it became "trendy" to turn it into an *i*-adjective. In recent times, *naui* as a word has gone the way of most other *naui* things and become somewhat passé.

Sekoi = "Petty/Self-serving"

Ōhashi, who is hoping to improve business at his *yakitori* restaurant, has decided to spend a night at the hotel Platon to observe how they treat their customers. When Matsuda offers to give him some help, the other employees jokingly accuse him of trying to ingratiate himself to get a free meal or two at the *yakitori* restaurant.



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Matsuda: バ•バカモン!! / 私 は
Ba, bakamon!! / Watashi wa
Ri-ridiculous I/me as-for

そんな セコイ 人間 ではな〜〜い!!
sonna sekoi ningen de wa na–i!!
that kind of petty human am not
"(Don't be) absurd! I'm not such a chintzy person!" (PL2)

Ōhashi: ハハハ
Ha ha ha
"Ha ha ha"

Sekoi is a slang word covering a range of meanings, including "chintzy," "petty," "small-minded," "mean," "nitpicky," and "self-serving."

Toraburu = "Be troubled"

Yawara has gone looking for Hanazono at the jūdō dōjō where he practices, but the members tell her that he is off somewhere else.

© Urusawa Naoki / *Yawara!,* Shogakukan

Boy 1: いえね、なんか 最近 女性 問題 で
ie ne, nanka saikin josei mondai de
you see, something lately girl/woman problem with

トラブってる らしい ん です よ。
torabutte-ru rashii n desu yo.
is troubled it seems (explan.) is (emph.)
"Well, you see, it seems that he's been troubled over some girl lately." (PL2)

Boy 2: 猪熊さん も 気をつけた ほうがいい です よ。
Inokuma-san mo ki o tsuketa hō ga ii desu yo.
(name -hon) also is/was/be careful is better to is (emph.)
"Ms. Inokuma should be careful, too."
"You should be careful, too, Inokuma." (PL2)

- *Inokuma* is Yawara's last name. Japanese speakers often use the listener's name where an English speaker would say "you."

Toraburu, taken from the English word "trouble," is used both as a noun ("trouble") and, more recently, as a verb ("be troubled/trouble over"). Its use as a verb is based in the fact that it ends in *ru*, and thus can be conjugated like any other *ru* verb, as shown in the example above. *Daburu* ("to double/be doubled/be layered"), from the English word "double," works the same way. In written Japanese, this type of word is written entirely in katakana (トラブル) when used as a noun, but gets a hiragana *ru* (トラブる) when used as a verb.

Etchi = "Lewd"

Kōsaku is talking to himself about some business he wants to take care of, but his co-worker Kuniko, who has been chasing him for some time, thinks he is referring to something else . . .

Kōsaku: 今晩　こそ　一発　きめて...
Konban koso ippatsu kimete . . .
tonight indeed one shot determine
Tonight for sure, I'm going to decide it in one shot.
"Tonight for sure, I'm just gonna do it!" (PL2)

Kuniko: やだあ、エッチィ！　耕作　ったら!!
Ya da–, etchi! Kōsaku ttara!!
distasteful lewd/indecent (name) (quote)
"Ew, how lewd! Kōsaku!" (PL2)

© Urusawa Naoki / *Yawara!*, Shogakukan

- *ippatsu*, lit. "a single burst" can be used to indicate a variety of things that "go off" with a shot, such as gunshots, punches, etc. In this case, Kuniko mistakenly thinks that Kosaku is using it to refer to a sexual encounter.
- *ya da–* is a colloquial form of *iya da*, used to express disgust/dislike (genuine or feigned) for something. See Basic Japanese #33.
- *ttara* is a contraction of *to ittara*, a conditional "if/when" form of *to iu* ("say . . ."), so it literally means "if I speak of . . ." In colloquial speech, *ttara* is sometimes used in place of *wa* to mark the topic, usually with a feeling of disapproval/beratement.

Etchi (エッチ) is another well-used slang word. It is thought to be a Japanese pronunciation of the letter H, which most references agree stands for the Japanese word *hentai* ("abnormality/perversion"). *Etchi* does not actually refer to the "abnormal" or perverted, however; it simply means "indecent/lewd/dirty." Like the word *sukebei/sukebe* ("lewd," "lecherous"), it is often used as a verbal reprimand to someone who has done, said, or implied something lewd. The *Shogakukan Nihon Kokugo Daijiten* tells us that *eichi* (エイチ), a slightly different pronunciation for the letter H, is used among female students as slang for "husband," so correct pronunciation here is crucial.

Dekite-iru = "Having a relationship"

Shōta's friend was expecting him to invite Miyuki along on a ski trip they were planning, as the two seemed to be a couple. Shōta, however, denies any such relationship.

Shōta: ち、違う　よ！　オレ は...
Chi, chigau yo! Ore wa . . .
different/incorrect (emph.) I/me as for
"Y, you've got it wrong! I . . ." (PL2)

Friend: オレ は　てっきり、正太　と　みゆきさん
Ore wa tekkiri, Shōta to Miyuki-san
I/me as for beyond doubt (name) and (name -hon)
デキてる　もん　と　思ってた　ん　やけど　な!
dekite-ru mon to omotte-ta n ya kedo na!
having a relationship thing (quote) was thinking (explan.) but (colloq.)
"I was dead sure that you and Miyuki were an item." (PL2)

© Kubonouchi Eisaku / *Tsurumoku Dokushin Ryō*, Shogakukan

- *tekkiri* is a slangy word meaning "completely/beyond all doubt."
- *dekite-ru* is a contraction of *dekite-iru*.
- *mon* is short for *mono*, lit. "thing" but in this case more abstractly meaning "situation/circumstance." See Basic Japanese #35 & 36.
- *ya kedo* is a dialect version of *da kedo*, lit. "but." Some form of "but" is often tacked onto the end of a sentence to "soften" it.

The slang word *dekite-iru* strongly connotes physical intimacy, but can be used to mean simply "going steady/involved in a relationship."

Nanpa suru = "Hit on"

Looking out the lodge window, Shōta and Nao-chan spot three young men pestering Miyuki as she tries to ski.

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Nao-chan:

地元　で　スキー　の　インスト　やってる　連中　　よ！
Jimoto de sukii no insuto yatte-ru renchū yo!
local at ski of instruction are doing guys/group (emph.)

ナンパ　ばっか　して　さぁ、　ガラ悪い　　ん　　だ　よ！
Nanpa bakka shite sā, gara warui n da yo!
hitting on only do (colloq.) ill-bred (explan.) is (emph.)
"Those are the local guys who work here as ski instructors! They don't do anything but hit on girls, you know. How crass." (PL2)

あたし　も　声かけられた　もん！
atashi mo koe kakerareta mon!
I/me also was talked to (explan.)
"They approached me, too." (PL2)

- *yatte-ru* is a contraction of *yatte-iru* "are doing."
- *bakka* is a colloquial contraction of *bakari,* "only/nothing but."
- *gara warui,* lit. "(a) bad pattern/design," means "ill-bred/vulgar"
- *koe kakerareta* is the past passive form of *koe (o) kakeru,* literally "put (a) voice on." This is the standard way to say that you approached someone verbally, or in the passive case, were approached verbally by someone.

Nanpa suru (軟派する) is the expression for "hitting on" or "trying to pick up." The first kanji means "soft," and the second is "group/faction/school." It is used in contrast to 硬派 (*kōha*), the "hard school," which refers to the tough, macho type who must pretend not to be interested in things like girls. The passive form, *nanpa sareru,* is used for " be hit on."

Suppokasu = "Stand (someone) up"

Teruko is a bit forceful by nature. To thank Yamaoka for keeping her company while she was waiting for someone a few nights ago, she invites him for dinner at a restaurant. Of course, her way of inviting him is to tell him that he will be there.

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Teruko: 七時　　よ！　わかった　　わね！
Shichi-ji yo! Wakatta wa ne!
7 o'clock (emph.) understood (fem. colloq.)
"Seven o'clock! You got it?!" (PL2)

すっぽかしたりしたら　タダじゃ　おかない　　わ　　よ！
Suppokashitari shitara tada ja okanai wa yo!
if do something like stand up with nothing won't let be (fem.) (emph.)
"Don't you go standing me up or you'll never hear the end of it!" (PL2)

- *suppokashitari shitara* is from *suppokasu.* Using the *-tari* form of a verb (usually followed by some form of *suru,* in this case *shitara*) means, "do something like . . ."
- *tada ja okanai* means "won't let it go easily/it won't end without trouble."

Suppokasu is slang for "stand someone up/break a promise" or "leave work undone." *Su!* (すっ) is a prefix for emphasis, and *hokasu* (ほかす) means "cast down/cast aside/abandon." (The *h* changes to *p* for euphony.) Note that *hokasu* on its own is no longer used in standard Japanese, though it does continue to be used in Kansai dialect.

BEER Update

(continued from page 18)

of his Japanese restaurants, Sankt Gallen, in the Roppongi district of Tokyo. The restaurant doesn't have a license, but is allowed by law to brew a non-alcoholic beer (technically less than one percent alcohol), which reportedly is quite popular with patrons.

What does the future hold in store for Japanese beer? It is too early to tell whether there will be a microbrewery revolution on the scale of that now underway in North America, but with beer currently accounting for seventy-five percent of alcoholic beverage sales in Japan, if beer drinkers want a change, they will most likely get it.

Bryan Harrell is a free-lance writer and translator living in Tokyo.

BEER Terminology

(continued from page 19)

duced because of enduring demand for their flavor) as *ragā* (ラガー, "lager"). Microfiltered products invariably sport the word *nama* with further clarification usually provided by the four characters 非熱処理 (*hinetsu shōri*) which mean "non-heat-processed." In plain English, that's "unpasteurized."

Beer Making Terms

kōjō (工場) "brewery" ☞ this actually means "factory," but in the case of beer, it should be taken to mean "brewery."
bakushu (麦酒) "beer" ☞ the character for "barley" (麦, *mugi*) + the character for "wine/liquor" (酒, *sake*). This is a more old-fashioned way to say "beer," still used on many beer labels. Also pronounced *mugishu*.

Beer Drinking Terms

nodogoshi ga ii (喉越しがいい) "goes down smooth" ☞ *nodo* means throat and *-goshi* comes from the verb *kosu*, meaning "pass/go through," so *nodogoshi ga ii* means "it goes down the throat well," or "it's smooth."
koku ga aru (こくがある) "has body"
aji ga usui/koi (味が薄い/濃い) "has a weak/strong taste" ☞ *aji ga usui* is a phrase sometimes used by Japanese beer drinkers to describe American beer.
nigami ga kiite-iru (苦味がきいている) "has bitterness [in a positive sense]" ☞ *nigami* means "bitterness" and *kiite-iru* is from *kiku*, meaning "to take hold/take effect."
otsumami (おつまみ) "snacks" ☞ the ubiquitous and sometimes unidentifiable snacks served with beer (the *o* is honorific).
geko (下戸) "a non-drinker/teetotaler" ☞ written with kanji meaning "bottom/lower door."
jōgo (上戸) "a drinker" ☞ written with kanji meaning "top/upper door."

Check the rest of the feature story for additional beer terminology.

漫

• revolution = 革命/著しい変化 *kakumei/ichijirushii henka* • accounting for = (割合を) 占める *(wariai o) shimeru* • sport = 表ホする/目立たせる *hyōji suru/medataseru* • ubiquitous = 至る所にある/必ず出される *itaru tokoro ni aru/kanarazu dasareru*

べらんめい父ちゃん

Beranmei Tōchan

1

Tōchan: おっ、なん でえ、こりゃ?
O!, nan dē, korya? (dialect)
O!, nan dai, kore wa? (standard)
(interj.) what is as for this
"Hey! What's this?" (PL2)

Kāchan: お中元 に ビール いただいた んだ よ。
O-chūgen ni biiru itadaita n da yo.
(hon.)-summer gift for beer received (explan.) (emph.)
"We received (a case of) beer as an *o-chūgen* gift." (PL2)

On Box: ギリン ビール
Girin Biiru
Girin Beer

- the vowel combination *ai* changes to *ē* or *ei* in certain dialects and masculine slang, including the speech of *Edokko* ("children of Edo" = "native Tokyoites") like Tōchan. *Dai* in "standard" Japanese is a colloquial variation of *da* ("is/are"). Asking a question with *da*, *dai*, or *dē* is masculine; it can sound quite rough but here is merely informal

- his syntax is inverted; normal order would be *korya nan dai.*
- *o-chūgen* (the honorific *o-* is almost always included) refers to the custom of giving gifts at midsummer to one's boss, important business associates, and other social superiors, as a token of gratitude for favors received.
- *itadaita* is the plain/abrupt past form of *itadaku*, the humble word for "receive."
- *Girin* is a play on the name of a popular maker of beer, Kirin.

2

Tōchan: さっそく 冷しといて くんな。
Sassoku hiyashitoite kunna. (dialect)
Sassoku hiyashite oite kure. (standard)
right away chill-and-leave for me-(command)
"Chill some for me right away, will you?" (PL2)

Kāchan: それ が、 冷蔵庫 故障しちゃった んだ よ。
Sore ga, reizōko koshō shichatta n da yo.
that (subj.) refrigerator broke down-(regret) (explan.) (emph.)
"The problem is, our refrigerator has broken down." (PL2)

- *hiyashite* is the *-te* form of *hiyasu* ("to chill/make cold"), and *oite* is the *-te* form of *oku* ("set/leave"). *Oku* after the *-te* form of a verb implies doing the action now/ahead of time/in preparation for some later event/purpose. He wants her to get some of the beer in the refrigerator right away so that it will be ready later on. The contraction *hiyashitoite* is used in "standard" Japanese as well as dialect.
- *kunna* is a dialect contraction of *kurenasai*, a command form of *kureru* ("give [to me]/do for [me]."). *Kurenasai* was used in the pre-modern era but is not used today. *Kunna* or *kunnasai* are used today, but only in dialects.
- *sore ga* is used idiomatically for the feeling of "yes, but . . ./I hate to say this, but . . . / unfortunately . . ." when responding to what the other person has said with some kind of negative information/bad news.
- *koshō shichatta* is a contraction of *koshō shite shimatta*, from *koshō suru*, a verb meaning "break down/go haywire" for mechanical things like cars, household appliances, vending machines, etc. *Shimatta* (plain/abrupt past of *shimau*) after the *-te* form of a verb implies the action was regrettable/unfortunate.

3

Tōchan: う〜ん、冷たくねーと んまくねー し な . . .
Ūn, tsumetakunē to nmakunē shi na . . . (dialect)
Ūn, tsumetakunai to umakunai shi na . . . (standard)
(interj.) if not cold not good/tasty and (colloq.)
"Hmmm . . . and it's no good if it's not cold . . ." (PL2)

- *ūn* with a long vowel represents pondering what to say or do.
- *tsumetakunai* is the negative form of *tsumetai* ("cold"). *To* after a non-past verb can make a conditional "if/when" meaning, so *tsumetakunai to/tsumetakunē to* = "if it's not cold." *Tsumetai* is the word for "cold" used for beverages/food and for a sensation of chill that affects only part of the body, while *samui* is the word for cold ambient temperature and for feeling cold all over.
- *umakunai* is the negative form of *umai* ("good/tasty") → "not tasty/no good."

4

Kāchan: おまいさん、そんな こと しても 冷えない よ。
Omai-san, sonna koto shite mo hienai yo.
you-(hon.) that kind of thing even if do won't get cold (emph.)
"Dear, even if you do that kind of thing, it won't get cold."
"Doing that won't make it cold, Dear." (PL2)

Tōchan: え?
E?
"Huh?" (PL2)

Sound FX: ブ〜ン
Būn
(sound of electric fan)

- *omai-san* is Edokko dialect for *omae-san*. *Omae* (lit. "you") from a male speaker sounds rough, but from a woman, especially with *-san* added, it usually has an endearing tone.
- *shite* is the *-te* form of *suru* ("do"); *shite mo* = "even if you do."
- *hienai* is the negative form of *hieru* ("become cold").
- *yo* is used for emphasis, especially with things you think your listener doesn't know but needs to know.

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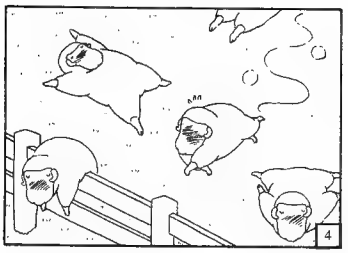
オジャマします
O-jama Shimasu

by いませき伸 Imazeki Shin

千鳥足



Title: 千鳥　足
Chidori -ashi
plover feet/steps
Tottering Steps

- *chidori* = "plover(s)," and *ashi* = "feet/legs"; *chidori-ashi* essentially refers to walking like a plover, which is to say, in a waddling, zig-zag path. It's commonly used to describe the unsteady gait of a drunk person.

1

Father: みつお　も　少し　飲め。
Mitsuo mo sukoshi nome.
(name) also/too a little drink
"You drink a little, too, Mitsuo." (PL2)

Sound FX: トクトクトク
Toku toku toku
("gurgling" sound of liquid pouring/flowing out of a narrow container opening)

Mother: ダメ　です ヨ、子供　なのに ビール なんか。
Dame desu yo, kodomo na no ni biiru nanka.
no good is (emph.) child even though is beer a thing like
"That's no good — even though he's a child, (giving him) a thing like beer."
"You mustn't do that — (giving him) beer when he's a child." (PL2)

- Japanese often address their listener by name in situations when English speakers would use only "you," or "you" in combination with a name.
- *nome* is the abrupt command form of *nomu* ("drink").
- *dame da/desu* = "is no good/won't do"; it's one of the most common ways to say that something is not permissible.
- *na no ni* is the form *no ni* ("even though/when") takes after nouns: "even though/when it is."
- *nanka* is a colloquial *nado* ("a thing like/such as" or "things like/such as"), which often is essentially equivalent to *wa* ("as for"). The syntax is inverted. Normal order would be *Kodomo na noni biiru nanka (= wa) dame desu yo.*

2

Boy: ゲホッ　　...にがァい!!
Geho!　　*...Nigāi!*
(choking/spitting out FX)　bitter
"Bleaghhh. It's bitter." (PL2)

Father: ワ ハ ハ ハ
Wa ha ha ha
"Hah hah hah hah" (laugh)

- *nigai* = "bitter"; lengthening the *a* gives the feeling that it was *really* bitter.

3

Sound FX: ドサッ
Dosa!
Flop (effect of flopping down on bed)

Boy: うわぁ、目　が　回るゥ!
Uwā, me ga mawarū.
(exclam.) eyes (subj.) turn/spin
"Ugh, I'm dizzy." (PL2)

- *uwā* is an interjection/exclamation whose meaning can range from mild surprise to dismay to great discomfort/pain.
- *me ga mawaru* (lit. "[one's] eyes turn/spin") is equivalent to such phrases as "get or be dizzy/feel giddy/feel faint/be stunned."

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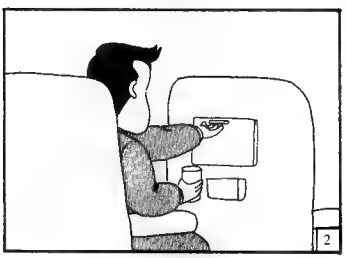
オジャマします
O-jama Shimasu

by いませき伸 Imazeki Shin

ショータイム



Title: ショータイム
Shō Taimu
Show Time

1

Sound FX: カチャカチャ
Kacha kacha
Rattle rattle (sound of items in sales cart jostling together)

Passenger: ビール ちょうだい。
Biiru chodai.
beer please
"A beer, please." (PL2)

- *chodai* is an informal but still quite polite "please give me/let me have."
- the passenger is on the *Shinkansen* = "bullet train"; a variety of vendors periodically go up and down the aisles selling refreshments, box lunches, etc.

3

Comedian 1: いらっしゃいませ〜っ
Irasshaimase–!
welcome
"Welcome (to the show)" (PL4)

- *irasshaimase* is a polite command form of the PL4 verb *irassharu* ("come"). It's the standard expression for welcoming a visitor to one's home, or customers to one's place of business. In this case we seem to have 2 tiny *manzai* comedians welcoming the bullet-train passenger to their show.
- *manzai* refers to comic dialogues performed by pairs of stand-up comedians, one playing the straight man/woman to the other's wit. Many *manzai-shi*, or *manzai* comedians, use Kansai dialect.

4

Comedian 1: 新幹線 の おかげで
Shinkansen no okage de
bullet train 's owing to
旅 に 情緒 が なくなりました なァ。
tabi ni jōcho ga naku narimashita nā.
travel to allure/pleasure (subj.) disappeared/became lost (colloq.)
"Owing to the bullet train, the allure has disappeared from travel, hasn't it?"
"The bullet train has really taken the allure out of travel, hasn't it?" (PL3)

Comedian 2: ホンマ です なァ。
Honma desu nā.
truth is (colloq.)
"That's really true."
"(Yes) it really has." (PL3-K)

- *okage* refers to "indebtedness" (the *o-* is actually honorific, but cannot be dropped in this use), and *okage de* means "owing to/thanks to/as a result of." *Okage de* can be used both for giving credit and assigning blame.
- *jōcho* (or *jōsho*) refers to the emotional/psychological appeal that something has ‣ "allure/pleasure."
- *naku* is the adverb form of *nai* ("not exist/not have"), and *narimashita* is the PL3 past form of *naru* ("become"), so *naku narimashita* is literally "came to not exist" ‣ "disappeared/became lost."
- *nā*, like *nē*, gives the feeling of an exclamation that expects agreement from the listener ("it really is so, isn't it?"), or that expresses agreement with the listener ("[yes,] it really is so.").
- *honma* is dialect for *hontō* ("truth").
- don't worry if you don't "get" the joke. The humor here is in the absurdity of the situation.

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OL進化論
OL Shinkaron

by 秋月 りす / **Akizuki Risu**

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1

Salaryman 1: カミさん と うまく いって る か?
Kamisan to umaku itte-ru ka?
wife with well going (?)
"Are things going well between you and your wife?" (PL2)

Sound FX: ひっく
Hikku **Hic** (a standard drunken sound)

Salaryman 2: いやー、ここんとこ 忙しくて 話 もあんまり
Iya, koko n toko isogashikute hanashi mo anmari
(interj.) recently busy-(cause) conversation even not much
"Well, I've been so busy lately, we don't even get to talk much." (PL2)

Salaryman 2: よくない です よ ねー。
Yokunai desu yo nē.
not good is (emph.) (colloq.)
"That's not very good, is it?" (PL3)

- *kamisan* is an informal word for "wife" and could be translated as "your old lady"; to refer to your own wife you usually say *uchi no kamisan*, at least on first mention.
- *umaku* is the adverb form of *umai* ("good"), and *itte-(i)ru* is the progressive ("is/are –ing") form of *iku* ("go"), so *umaku itte-(i)ru* = "is/are going well."
- *iyā* with a long vowel is mostly a "warm up"/hesitation word, like "well," which can introduce either affirmative or negative statements; in this case it also contains a hint of the short *iya*, meaning "no," but he is not really giving a direct/outright "no"; that meaning emerges more vaguely from the rest of the sentence.
- *koko* = "here," *n* = *no*, and *toko* is a contraction of *tokoro*, meaning "place," so *koko n toko* is literally "this place here," but it idiomatically means "recently/lately."
- *isogashikute* is the *-te* form of *isogashii* ("busy"); the *-te* form is used here to indicate the cause/reason for what follows.

2

Sound FX: ガラッ
Gara!
Rattle (an abrupt rattle from opening the sliding door)

Sound FX: ひっく
Hikku **Hic**

Salaryman 2: たらいま。おーい、帰った ぞー。
Taraima. Ōi, kaetta zo.
just now hey arrived home (emph.)
"Hi. Hey, I'm home." (PL2)

Wife: ん...
N... **"Hunh?"** (PL2)

- *taraima* is a drunken/slurred *tadaima*, which literally means "just now" but is also the standard greeting spoken when arriving home from work/school/an errand: "Hi!/I'm home/I'm back."
- *oi* is an abrupt "hey" or "yo!" for getting someone's attention. The first vowel is lengthened when calling out loudly, especially to someone far away.
- *kaetta* is the plain/abrupt past form of *kaeru* ("go/come home"), and *zo* is a rough/informal masculine particle for emphasis (he lengthens it because he's calling loudly), so *kaetta zo* is literally "I've come home." ▸ "I'm home."

3

Salaryman 2: 会話 なんら。大事な の は 夫婦 の会話っ
Kaiwa nan ra. Daiji-na no wa fūfu no kaiwa!
conversation (explan -is) important thing as for husb&wife 's conv.
"It's conversation. What's important is a husband and wife's conversation."
"Talk. It's important that a husband and wife talk!" (PL2)

Sound FX: ひっく
Hikku **Hic**

Wife: あー、だいじょぶ。れーぞーこ に ある から.
Ā, daijobu. Rēzoko ni aru kara.
(interj.) all right/no worry refrigerator in exists because/so
"Oh, don't worry. It's in the fridge." (PL2)

(continued on next page)

OL進化論
オーエル
OL Shinkaron

by 秋月 りす / **Akizuki Risu**

1

Wife: おかえり。 ごはん は?
Okaeri. *Gohan wa?*
(hon.)-return home meal/rice as-for
"Welcome home. As for dinner?"
"Hi. Do you want to eat right away?" (PL2)

Husband: あー、あつー。 先に フロ に はいる。
Ā, *atsū.* *Saki ni* *furo ni* *hairu.*
(exclam.) hot first bath to will enter
"Man, is it hot! I'll take a bath first." (PL2)

- *okaeri* is the informal form of *okaerinasai*, the standard greeting given when someone comes home: "Welcome home/welcome back/Hi."
- stating just a topic (. . . *wa?*) with the intonation of a question asks very generally about the status/condition/etc. of that topic. It's possible in this case that she means "Have you had dinner?"; but based on the way he answers as well as the fact that she seems to be getting dinner ready, we interpreted it as a question of when he wanted to eat rather than whether he had already eaten.
- *atsū* is an exclamatory form of *atsui* ("hot.").

2

Husband: はー、さっぱりした!
Hā, *sappari shita!*
(sigh) feel refreshed
"Ahhh, I feel refreshed!" (PL2)

- *sappari* refers to a feeling/condition of being "clean/neat/fresh"; *sappari shita* is the past form of *sappari suru* ("feel refreshed").

3

Sound FX: ぷはー
Puhā
(effect of exhaling after taking big swig of iced *mugicha*, "barley tea")

Husband: あー、麦茶 が うまいっ!
Ā, *mugicha* *ga* *umai!*
ahh barley tea (subj.) good/delicious
"Ahh, *mugicha* tastes so good!" (PL2)

- *umai*, when used of food items, is an informal word for "delicious/tasty."

4

Husband: しまったあ。ビール 飲む つもり だった のにーっ!
Shimattā. *Biiru* *nomu* *tsumori* *datta* *noni -!*
(exclam.) beer drink intent was even though
"Shoot! I was going to have beer!" (PL2)

- *shimatta* is an exclamation of regret/chagrin: "Oh no!/Shoot!/Damn!" Lengthening the final vowel represents more intense regret/chagrin.
- *tsumori* is a noun meaning "intent," and *datta* is the past form of *da* ("is/are"), so . . . *tsumori datta* = "was (my) intent to . . ." → "I intended to/was going to . . ."
- *noni* ("even though/although"), especially at the end of sentence, can express regret/dismay/disappointment. He had been looking forward to the special taste of that first swig of ice-cold beer after a hot bath.

(continued from previous page)

- *na n ra* is a drunken/slurred *na no* (the form explanatory *no* takes after nouns) + *da* ("is/are").
- *daiji* is a noun meaning "important," and *daiji-na* is its adjective form.
- *no* is being used here as a kind of pronoun standing in for *koto* ("thing"), so *daiji-na no* = "important thing." *Wa* makes this the topic of the sentence.
- *daijōbu* means "all right/okay" in the sense of "safe and secure/no cause for concern" ‣ "don't worry."

4

Sound FX: んごー
Ngō- (effect of snoring)

Sound FX: すぴー
Supii (the breathing of someone sound asleep)

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植田まさしの フリテンくん Furiten-kun

Ueda Masashi's

Title: ビール 好き
Biiru *-zuki*
beer like
Beer Lover

- the suffix *-zuki*, from *suki* ("like"; *s* changes to *z* for euphony), can be added to the name of almost any object or activity to make a word meaning "a person who likes (that object/activity)" → "–lover."

2

Man: わしゃ 昔 から ビール なんか
Washa *mukashi* *kara* *biiru* *nanka*
as for me long ago from beer a thing like
お茶がわり さ。
ocha-gawari *sa.*
(hon.)-tea-substitute (colloq.)
"As for me, from long ago, beer is a tea substitute."
"I've always drunk beer like tea." (PL2)

Furiten: へー。
He.
(interj.)
"You don't say." (PL2)

- *washa* is a contraction of *washi wa*; *washi* is a word for "I/me" used mostly by middle-aged and older men, and *wa* marks *washi* as the topic of the sentence.
- *mukashi* = "long ago," and *kara* = "from," so *mukashi kara* = "from long ago"; this often corresponds to "(I/we/they/etc.) have always . . ." in English.
- *nanka* is a colloquial *nado* ("something like"), here essentially equivalent to *wa* ("as for"), but with a feeling of belittling/making light of what comes before it: "as for (the likes of) beer, . . ." In English the same feeling would be conveyed mostly by tone of voice.
- *-gawari*, from *kawari* (the noun form of *kawaru*, "take the place of/substitute for"; *k* changes to *g* for euphony) can be added to various nouns to mean "a substitute for (the item)," so *ocha-gawari* = "tea substitute."
- *sa* is used in informal speech mostly by males for authoritative/assertive emphasis, including when bragging (in which case it can feel a bit like "so there/what do you think of that"). It takes the place of *da/desu* ("is").
- *hē* is a light exclamation, like "Gee!/Wow!/How about that!/You don't say!" — or like "Oh yeah?/Really?" when the speaker isn't actually questioning. It can imply that the speaker is impressed or merely be a show of polite interest.

3

Man: ビール なんか お茶がわり だ よ。
Biiru *nanka* *ocha-gawari* *da* *yo.*
beer a thing like (hon.)-tea substitute is (emph.)
"I drink beer like tea." (PL2)

Women: へー。
Hē.
(interj.)
"You don't say." (PL2)

4

Furiten: ビール ですか?
Biiru *desu ka?*
beer is it?
"Is this beer?" (PL3)

Man: そう だ よ。
Sō *da* *yo*
that way is (emph.)
"That's right." (PL2)

- *ocha-gawari* normally implies drinking something casually/often in the course of the day, since *ocha* in this case is the generic use that includes not just green tea, but black tea, herb tea, barley tea, and even coffee — i.e., any hot beverage taken for refreshment. But our beer lover seems to have also included *ocha* in its most formal sense: "tea-ceremony tea." The large tea bowl Furiten is holding, the large round kettle set on a sunken brazier, and the bamboo water-ladle laid across the top of the kettle all represent elements of formal tea ceremony.

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植田まさしの Ueda Masashi's フリテンくん Furiten-kun

Title: スシ屋
Sushi-ya
Sushi Shop

- *-ya* is added to the names of various commodities and trades to indicate either a shop dealing in that commodity/trade or the person running it.

1

Customer: さて と… / いくら？
Sate to… / Ikura?
well/now (quote) how much
"Well now . . . / How much (does it come to)?" (PL2)

- *sate* implies the speaker is about to do something/begin something.
- *ikura* can ask "how much" for just about anything, but it's often the question "how much does/did it cost?"

2

Customer: ねえ、ちょっと。/ いくら？
Nē, chotto. / Ikura?
say/hey a little how much
"Say, excuse me. What's my bill?" (PL2)

- *nē* at the beginning of a sentence is used to get the listener's attention, like "say/hey/look here."
- *chotto* (lit. "a little") used as an interjection is also an attempt to get a person's attention. Its English equivalent depends on the context: "hey/say/excuse me/look here/just a minute/hold it!/don't!/etc."

3

Customer: ねえ、おっさん！ / いくら だ よ？
Nē, Ossan! / Ikura da yo?
say/hey mister how much is (emph.)
"Hey, Mister! How much is it?" (PL2)

Chef: うるさい なー。 いまやってる よぉ。
Urusai nā. Ima yatte-ru yō.
noisy/annoying (colloq.) now am doing (emph.)
"Cool it, will ya. I'm doing it right now." (PL2)

- *ossan* is a mostly masculine contraction of *ojisan*, which is used both to mean "uncle," and as a generic term of address/reference for men past their mid-twenties or so (especially when you don't know their name, but often even when you do). In its generic use, *ojisan* is less formal than "sir," more like calling someone "mister," but still quite polite. *Ossan* is less polite and can have either just a casual feel or a rough feel, so it needs to be used with caution; it is not normally used to mean "uncle."
- asking a question with *da* is masculine and can sound very rough, with or without the emphatic *yo*.
- *urusai* means "noisy/annoying/obnoxious," and a following *na/nā* is essentially for emphasis, so *urusai nā* = "you sure are noisy/obnoxious." When *urusai* is said sharply/emphatically, its feeling can range from "shut up!/be quiet" to "cool it/stop bothering me/go away/buzz off."
- *yatte-ru* is a contraction of *yatte-iru* ("am/is/are doing"), from *yaru*, an informal word for "do."

4

Customer: ?

- *ikura* also means "salmon roe," so the sushi chef thought the customer was ordering some more sushi. This is one of those cases where it's impossible to make the pun work in English. Since salmon roe by itself will not stay in place on top of the rice, a strip of *nori* ("seaweed" that comes in sheets) is wrapped around the rice to hold the roe in place.

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OLれい子さん

by やまだ三平 / Yamada Sanpei

OL Reiko-san

1

Father: れい子、何か つまみ 作ってくれ。
Reiko, nanika tsumami tsukutte kure.
(name) something appetizer make-(request)
"Reiko, make something for me for an appetizer, will you?" (PL2)

On Bottle: ビー(ル)
Biiru
Beer

- *tsumami* is the noun form of *tsumamu*, meaning "pinch/pick up (with one's fingers/chopsticks/etc.)," which is used idiomatically to mean "snack/nibble on (appetizers)." *Tsumami* refers most commonly to foods nibbled on while drinking alcoholic beverages.
- *tsukutte* is the *-te* form of *tsukuru* ("make"), and *kure* after the *-te* form of a verb makes an informal/abrupt request or gentle command, "(do it), please /(do it), will you?" Requesting/commanding with *-te kure* is masculine.

2

Reiko: あーら、娘 に そんな こと させて / 飲み屋 の ママ に でも する つもり?
Āra, musume ni sonna koto sasete / nomiya no mama ni demo suru tsumori?
(interj.) daughter to that kind of thing make do drinking shop 's madame to or something do/make intent
"My, my, (by) making your daughter do that kind of thing, do you intend to make her into the mama-san of a bar or something?" (PL2)

- *ara* (or *āra*) is an interjection showing surprise, "oh!/oh my!"
- *sasete* is the *-te* form of *saseru*, the causative ("make/let do") form of *suru* ("do"). The *-te* form often functions like the English phrase "by doing . . .," or, when the verb is causative, "by making (her) do . . ."
- *-ya* is often added to the names of a commodity or trade to indicate a shop/tradesman dealing in that commodity/trade; in this case it is added to the name of an activity (*nomi-* is from *nomu*, "drink") to indicate a shop where that activity takes place. *Nomi-ya* tends to evoke a traditional Japanese-style drinking establishment rather than more contemporary, Western-style places, but it can be used as a generic term for any "watering hole."
- . . . *ni suru* is an expression meaning "make (it/me) into . . ."; by inserting *demo* ("or something"), it becomes "make (it/me) into . . . or something." *Nomi-ya no mama ni demo suru* is a complete thought/sentence ("make [me] into a mama-san or something") modifying *tsumori*, a noun meaning "intent." She speaks it with the intonation of a question, so it's equivalent to . . . *tsumori desu ka*, "is it your intent to . . .?"

3

Father: いい ねェ。 へたな 会社 で OLする より よっぽど ましじゃないか。
Ii nē. Heta-na kaisha de ōeru suru yori yoppodo mashi ja nai ka.
good/fine (colloq.) inferior/3rd rate company at be an OL more than greatly preferable is it not?
"(Sounds) good. It's a lot better than being an OL for some third-rate company." (PL2)

- *heta-na* literally means "unskillful/clumsy/bungling," so when applied idiomatically to a corporation it implies "inferior/third rate." *De* marks the location of an action, and adding *suru* to OL makes it a verb, "be an OL."
- *yori* is attached to the lesser item in statements involving comparisons: *OL suru yori* = "more than being an OL."
- *yoppodo* is a colloquial equivalent of *yohodo* ("very much/greatly"), and *mashi* means "better/preferable," with the connotation of "the lesser of two evils."

4

Mother: そう ねェ。 料理 は 覚える し、 お金 は かせげる し、 一挙 両得 じゃない。
Sō nē. Ryōri wa oboeru shi, o-kane wa kasegeru shi, ikkyo ryōtoku ja nai.
that way (colloq.) cooking as-for will learn and (hon.)-money as-for can earn and one action two benefits is not?
"That's right. You'll learn to cook, and (at the same time) you can make money, so it'd be killing two birds with one stone." (PL2)

- *ne* (or *nē*) by itself often replaces *desu ne* ("is, isn't it?"), especially in feminine speech, so *sō nē* here literally means "it is that way, isn't it?" • *shi* is an emphatic "and/and moreover" for connecting clauses in a complex sentence.
- *kasegeru* is the potential ("can/able to") form of *kasegu* ("make/earn [money]").
- *ikkyo ryōtoku* literally means "two benefits from one action," and was the expression used before 一石二鳥 *isseki nichō* (literally, "one stone, two birds") was adopted from English. Today, both expressions are used.
- *ja nai* literally looks like "is not," but this is a rhetorical question: "it is . ., is it not? (Yes, it is.)" → "It is . ."

5

Reiko: やってやろうじゃないの! / はい、 お客さん、 何 が いい か ね?!
Yatte yarō ja nai no! / Hai, okyaku-san, nani ga ii ka ne?
do for you shall I not? yes/okay (hon.)-customer (hon.) what (subj.) good/fine (?) (colloq.)
"I'll do as you say, then. Okay, sir, what'll you have?" (PL2)

Menu: 厚揚げ 1万円 / 板わさ 5千円 / おしんこ 3千円 / 肉じゃが 2万円 / 焼魚 1万円
Atsuage ichiman-en / Itawasa gosen-en / Oshinko sanzen-en / Nikujaga niman-en / Yakizakana ichiman-en
Thick-fried tofu ¥10,000 / Itawasa ¥5,000 / Pickled vegetables ¥3,000 / Meat & potato stew ¥20,000 Grilled fish ¥10,000 (PL2)

- *yatte* is the *-te* form of *yaru* (informal word for "do"), and *yaro* is the volitional ("let's/I shall") form of another *yaru* ("give to [someone]"), which after the *-te* form of a verb means "do (the action) to/for (someone)."
- *ja nai no* is once again a rhetorical question, and since it follows a volitional form it becomes "shall I not (do the action)? (Yes, I shall.)" → "I shall (do the action)."
- *hai*, literally "yes," is sometimes used to indicated readiness for an action: "well then/okay/all right."
- *atsuage* are thick slabs of tofu fried in deep fat, served with a variety of relishes such as grated ginger, green onions, and soy sauce. *Itawasa* comes from *ita* ("board," referring to *kamaboko*, a kind of steamed fish paste that comes on a small board) + *wasabi* ("horseradish" — the Japanese variety familiar to sushi lovers everywhere): slices of the steamed fish paste are dipped in soy sauce that has been spiked with the *wasabi*. *Jaga* is short for *jagaimo* ("potato"). The prices on Reiko's menu are unexpectedly high. (¥10,000 is almost $100 at current exchange rates.)

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OLれい子さん

by やまだ三平 / Yamada Sanpei

OL Reiko-san

1

Reiko: たらいま～っ！
Taraima–!
just now
"I'm home!" (PL2)

Father: お、　帰って　きた　ぞ。
O,　kaette　kita　zo.
(interj.) return home came (emph.)
"Ah, she's home." (PL2)

- *taraima* is a drunken/slurred *tadaima*, which literally means "right now/just now" but it is also the standard greeting used when returning home. It is actually an abbreviation of *tadaima kaerimashita* ("I have just now returned home"). The standard response to this greeting is *o-kaerinasai*, "welcome home."
- *kaette* is the *-te* form of *kaeru* ("come/go home"), and *kita* is the plain/abrupt past form of *kuru* ("come"). A form of *kuru* after *kaeru* clarifies that the return is/will be toward the speaker (i.e., "come home") rather than away from the speaker ("go home").

2

Mother: まあ、酔っ払って...
Mā,　yopparatte...
(interj)　drunk (cause)
"My goodness. You're drunk." (PL2)

Reiko: 競馬　で　スっちゃって　/　頭にきた　から　飲んできちゃった　の　よ。
Keiba　de　sutchatte　/　atama ni kita　kara　nonde kichatta　no　yo.
horse races at lost-(regret)-(cause)　got angry　because/so drank-and-came (regret) (explan.)(emph.)
"I lost money at the track, and it made me mad, so I went drinking." (PL2)

- *mā* is commonly used as an interjection of surprise by women. Though both men and women can use *mā* as a "softener" or "verbal warm-up/pause," men sound effeminate when they use the word to express surprise.
- *yopparatte* is the *-te* form of *yopparau* ("become drunk"); using the *-te* form here implies something like *yopparatte dō shita no?* ("You're drunk: what happened?"). *-Te* forms often indicate the cause/reason for what follows — in this case the cause/reason for her (implied) question/concern.
- *sutchatte* is a contraction of *sutte shimatte*, the *-te* form of 摩る *suru* ("lose/forfeit") plus the *-te* form of *shimau* ("end/finish/put away"), which after the *-te* form of another verb implies the action was regrettable/undesirable. Here, too, the *-te* form is used to indicate the cause/reason for what follows.
- *atama ni kita* is the plain/abrupt past form of the expression *atama ni kuru*, literally "comes to one's head," meaning "get angry/mad." *Atama ni kita kara* = "because I got mad/it made me mad."
- *nonde* is the *-te* form of *nomu* ("drink"), and *kichatta* is a contraction of *kite shimatta*, from *kuru* ("come") and the plain/abrupt past form of *shimau* ("end/finish/put away," again implying the action was regrettable/undesirable"). A form of *kuru* after the *-te* form of another verb often means the person did the action before coming — in this case, before coming home, which is to say, on the way home.
- ending a sentence with the explanatory *no* plus *yo* is mostly feminine. In most such cases men would say *n(o) da yo.*

3

Father: ったく、昔　は 飲む、打つ、買う は　男　の　特権　だった のに。
Ttaku,　mukashi wa nomu,　utsu,　kau wa otoko no　tokken　datta　noni.
(exclam.) long ago as-for drink hit/gamble buy as-for male 's special privilege was even though
"Sheesh. It used to be that 'drinking, gambling, and buying' were just for men." (PL2)

Sound FX: グビッ
Gubi!
(effect of taking a gulp of beer)

- *ttaku* is a contraction of *mattaku* (literally "completely/entirely"), which is often used as an expression/exclamation of exasperation.
- *nomu* ("drink") refers to drinking alcohol; *utsu* is from *bakuchi o utsu* ("to gamble"; *bakuchi* ="gambling"); and *kau* ("buy") in this triad means *onna o kau* ("buy women" → "engage the services of a prostitute").

4

Reiko: 買うも やった よ。
Kau mo　yatta　yo.
buy also　did　(emph.)
"I bought, too." (PL2)

Father: えっ!?
E!?
"What?!" (PL2)

- *kau* is the plain form of the verb for "buy," but in this case it functions grammatically as a noun because it's a direct quote from the three activities her father mentioned as having been exclusively masculine in the past. Because she quotes directly from her father's words, it at first sounds like she's saying she bought a prostitute — which explains her father's surprise/alarm.
- *yatta* is the plain/abrupt past form of *yaru* ("do").

5

Reiko: ヤケ買い　よ！
Yakegai　yo!
despair/frustration buying (emph.)
"It was frustration-buying."
"I went shopping to vent my frustrations." (PL2)

Father: あー、びっくりした!
Ā,　bikkuri shita!
(sigh)　be surprised/startled
"Whew, you had me scared (for a moment)!" (PL2)

- *yake* refers to a state of "despair/desperation," and when prefixed to an action noun (*kai* is a noun form of *kau*, "buy") it implies doing that action out of desperation or to relieve one's despair/frustration. The kind of drinking she did on her way home, to "drown her sorrows," would similarly be called *yakezake* (from *sake*, "alcoholic beverage"; *s* changes to *z* for euphony).
- in informal situations, the emphatic particle *yo* by itself can function as *desu yo* ("is/was" + emph.), especially in female speech.
- *bikkuri shita* is the plain/abrupt past form of *bikkuri suru* ("be surprised/startled/frightened"). The *ā* before this is essentially a sigh of relief.

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(Continued from page 32)

なタレントなんです。あんまり親しまれるタレントじゃなくて、どっちかというと嫌いな人が結構多いと思う。本人はすごく、とってもいい人なんですけど、少なくともテレビの上のイメージでは、すごく強烈な、どっちかというと悪役的なキャラクターなんですよ。

① Schodt: じゃあ、喪黒の様な所もある。

② Abiko: そう、そこが又あの人の魅力になっているわけですよ。

③ Schodt: 最後に、アメリカの読者に対して何か伝えておきたい事があれば、これを読んでいる時にこういう所を見てほしいとか、こういう所を理解してほしいとかがあれば、とおもっています。

④ Abiko: 基本的に日本人もアメリカの人も人間の奥の心というのは同じではないかと思うんです。だから、逆にアメリカの読者の人がこのマンガを読んで、どういうふうな感想を持つのかなという事にすごく興味があるんで、もし何か見て面白いと思われたら、ぜひその感想を僕が知りたいと思うんですよ。

⑤ Schodt: いいですね。

⑥ Abiko: それがすごく興味があります。

⑦ Schodt: もしかしたら、読者からの手紙が我孫子先生に殺到して来るかもしれません。

⑧ Abiko: それを期待してますけど。

but on the whole he's not a well-liked personality, and I think there are in fact quite a few people who dislike him. Kyosen himself is really a very nice person, but his TV persona is a very powerful character, more of a villain.

① **Schodt: So he's like Moguro in some ways.**

② **Abiko:** Right, and that's actually part of his appeal.

③ **Schodt: Finally, is there anything you'd like to tell your readers in America, anything in particular you'd like them to notice when they read this manga, or any aspects of it you'd like them to understand?**

④ **Abiko:** I think the innermost reaches of the human heart are fundamentally the same whether you're Japanese or you're American. So, turning your question around, I'm actually very much interested in what kind of reaction American readers have when they read this manga. If they see something that they find particularly interesting, by all means I'd like to know what it is.

⑤ **Schodt: That sounds like a good idea.**

⑥ **Abiko:** I'm very curious about that.

⑦ **Schodt: You just might get a deluge of letters from our readers.**

⑧ **Abiko:** I'll be looking forward to it.

Correspondence to Abiko-*sensei* will be forwarded from *Mangajin*. Write to:
Mangajin/Abiko Interview. PO Box 7119, Marietta, GA 30065

Computer•Corner

(continued from page 24)

Japanese message becomes a string of garbage text.

You can remedy this by converting your files from Shift-JIS to JIS format prior to sending them. Most word processors (including WordPerfect-J) include export filters that do this. Tell the people you communicate with to do the same. Then, when you receive a file, before reading it, import it into your word processor as JIS text. Your application will then recognize the text and display the appropriate characters.

Before sending the text, copy it into your communications application. If this program is not equipped to recognize Japanese text, it will display the file as garbage text, but have no fear; at this point it is properly encoded and will be readable when viewed from an application capable of displaying Japanese. When you receive Japanese e-mail, use your word processor to import the text file from the communications software as JIS text.

You will have to make a few sacrifices to have optimum success with your Japanese e-mail. The first sacrifice will be the text layout and formatting. You will not be able to use bold, italic, or other type styles in your document. Also, since the Internet does not like long lines of code, it is best to use a carriage return after every forty Japanese characters (or fewer). To help you keep an eye on this, choose a monospaced font (most Japanese fonts are monospaced) and set the type size so that only forty characters fit on a line. Roman characters will take up half the space of Japanese characters, so if a line contains a mix, it may contain more than forty characters. However, do not use the half-width katakana characters in your message, as they may not transfer properly. Remember to hit the return key at the end of each line.

If you would rather preserve the formatting of your document, and your addressee is using a compatible word processor, you can save the file normally and send it as a binary transfer. The other party can then simply open the file and read it with their own word processor.

—Douglas Horn

Introducing:

Maboroshi no Futsū Shōjo

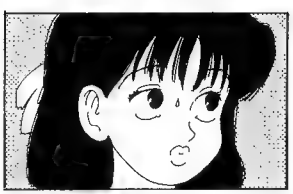
by
内田 春菊
Uchida Shungiku

幻想の普通少女

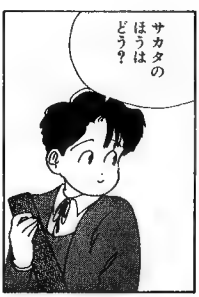
A note on the title: A favorite device of manga artists is the use of *hiragana* or *katakana* (phonetic symbols) beside *kanji* to give unconventional readings. In this title, the reading *maboroshi* ("phantom/apparition/vision") is given beside kanji which would normally be read *gensō* ("fantasy/illusion/dream"). This was probably to indicate which end of the spectrum of *gensō*'s meanings was intended, but only the artist can say for sure. Concerning the use of katakana to write *futsū* beside kanji which are in fact read *futsu*, we can make more specific comment (see the article by Ito Hiroko below).

"The Illusory Ordinary Girl," would be a good literal translation of the title, but we prefer "The Elusive Ordinary Girl."

The Main Characters:

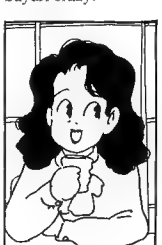


Sakata (she is addressed by her last name in this story) is Sayuri's best friend, and, unlike Sayuri, a fairly conventional high school girl. In Sakata's eyes, Sayuri's way of thinking is very peculiar. Sakata's greatest desire is to be like everyone else (*futsū*), which drives Sayuri crazy.

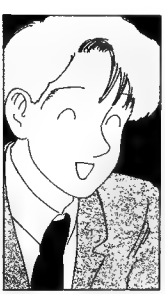


Yamashita Sayuri, a high-school student, is the heroine of our story. Raised by a single working mother, she has learned to be tough, resourceful, and independent-minded. In this respect, she is different from most of her classmates, and indeed, she is often puzzled by the rigid attitudes of her peers.

Yamashita Chōko is Sayuri's mother, a divorced working mom. She works at a night club as a hostess, which makes her a somewhat unconventional Japanese mother. True to her free-thinking ways, she runs a very loose and easygoing household.



Yōji is Sayuri's boyfriend. She met him at a disco one night, and they have been dating steadily since then. He has dropped out of college, and now works as a host at a bar. Like Sayuri, he is somewhat outside of the mainstream.



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The Meaning of "*Futsū*"

Maboroshi no Futsū Shōjo is a story about "*futsū*" (普通) what it means to be *futsū*, who in this day and age is *futsū*, and whether *futsu* is a good thing or not. In English, *futsū* is generally translated as "ordinary," "common," or "average," but in contemporary Japanese culture, the word "*futsū*" has implications beyond the dictionary meaning. The use of katakana to write the word *futsū* in the title (beside the kanji) is an attempt to convey the sense of this deeper meaning.

The word *futsū* became a national buzzword in 1977 with the break-up of the Candies, the most popular female vocal group of the time. At their final concert, they announced, "*Futsū no onnanoko ni modoritai*" ("We want to go back to being ordinary girls") and broke into tears. This scene started a

(continued on page 59)

山下紗由理は
ついに！
高校を卒業
いたしましたっ
1
卒業証書
2
がしっ
3
おめでと
よかったな
さゆりな
ありが
とう
4

1

Narration: 山下　紗由理　は　ついに　高校　を　卒業いたしましたっ!
Yamashita Sayuri wa tsui-ni kōkō o sotsugyō itashimashita!
(surname) (given name) as-for finally high school (obj.) graduated
Yamashita Sayuri has finally graduated from high school! (PL4)

- *tsui-ni* = "at long last/finally," implying "after much effort/many hardships." In the manga itself, the exclamation point is placed after *tsui-ni* to emphasize the feeling of "finally," not to mark it as the end of an exclamatory sentence. This is a common device in manga, but not generally in other kinds of writing.
- *sotugyō* = "graduation" and *sotsugyō suru* is its verb form; *itashimashita* is the polite past form of the PL4 verb *itasu*, equivalent to *suru* ("do"). *O* marks *kōkō* as the direct object of the verb, *sotsugyō suru/itasu* ("graduate").
- the small *tsu* at the end implies the *ta* is spoken crisply/sharply, so it in effect serves as another exclamation point.

2

Certificate: 卒業　証書
Sotsugyō Shōsho
graduation certificate
Diploma

- *shōsho* is used in the names of many certificates, with the precise nature of the certificate indicated before it: 借用証書 *shakuyō shōsho* = "certificate/bond of debt"; 当選証書 *tōsen shōsho* = "certificate of election"; etc.

3

Sound FX: がしっ
Gashi! (effect of embracing strongly)

4

Yōji: おめでと。　よかった　な、　さゆり、　な。
Omedeto. Yokatta na, Sayuri, na.
congratulations was good/nice (colloq.) (name) (colloq.)
"Congratulations. That was good for you, wasn't it, Sayuri, wasn't it?"
"Congratulations, Sayuri! Congratulations!" (PL2)

Sayuri: ありがとう。
Arigatō.
"Thank you." (PL2-3)

- *omedeto* is a shortened, informal-feeling *omedetō (gozaimasu)*, a congratulatory phrase/greeting used for a wide variety of joyful/auspicious occasions, including birthdays, New Year's, times of significant personal achievements (such as graduations), and times of good fortune or special joy.
- *yokatta* is the past form of *ii/yoi* ("good/fine/agreeable"); *yokatta na* (or *ne*—lit. "that was good/nice, wasn't it?") is often used to congratulate a person on their success/good fortune/new acquisition/etc. It's a less formal "congratulations" than *omedetō*.
- *na* is a masculine/informal equivalent of the particle *ne*, which expresses the speaker's expectation that the listener agrees with what he has said.

(continued from page 57)

tradition of female entertainers retiring from show business to tremendous applause from the media for their courage in returning to ordinary life, becoming *futsū no okusan* (ordinary housewives) or *futsū no obasan* (ordinary middle-aged women). In the mid-1980s, the Fuji-Sankei group contributed to an escalating *futsū no onnanoko* boom by coming out with a television program called *Yūyake Nyan-Nyan* that featured totally average high school girls singing and dancing. This show became a huge hit.

Why is it considered so admirable to be *futsū*? Traditionally, the glue holding Japanese society together has been a highly evolved sense of harmony and social order. To maintain harmony, it is necessary that people act in very predictable, or "ordinary," ways. The oft-used expression *deru kugi wa ute* (出る釘は打て, "the nail that sticks out gets hammered down") reflects this idea.

For women, the norm has long been represented by the ordinary housewife type. In the past, simple survival dictated that most women marry. Parents raised their daughters to be good housewives, and the school curriculum for girls was designed for this purpose. Girls grew up learning to become women that men would like, not what they themselves wanted to be.

In 1947, coeducation was introduced in Japan, and girls began to study the same subjects as boys, in the same schools. In other words, they were given the same knowledge and skills to make their way in the world. For the first time, becoming a housewife was not the only way to earn a living.

At the same time, there was a shift in the family structure as the extended-family system disintegrated and the nuclear family took its place. With young couples trying to make it on their own, it became an economic necessity for many young wives to work. Husbands were obliged to change their attitudes and consent to their wives' working for the economic good of the household.

Those born after 1950 (Sayuri's mother's generation) experienced these major societal changes even as they were raised by parents still rooted in the old ways of thinking. Thus they were caught between two completely opposing value systems. Some held fast to the old ways, some embraced the new, and some adopted a little of each. Gone were the days when everything could be taken for granted, and people didn't have to think about whether or not they were *futsū*.

The generation represented by Sayuri, Sakata, and Yōji was the first to grow up with parents who had been educated in a coeducational school system. As such, they were exposed to a greater variety of attitudes and lifestyles than any previous generation. In *Maboroshi no Futsū Shōjo*, Sayuri and Sakata represent the extremes of the spectrum, with Sakata doing everything in her power to be *futsū*, and Sayuri questioning the very meaning of *futsū* in today's world.

Ito Hiroko is a graduate student at Harvard University.

もしもし…
はっぱっぱっ
ん？
え～
山下さんってすっごぉ～いすっごぉ～い
5
しっかしすごいねもう公認なんだもん山下んとこ…
んまあね
6
ていうかヨージとハハはもともと…
7
同業者だし知りあいだったしな
ああ…
8
サカタのほうはどう？
9
うん…それなんだけど…
10
じつは……
なに…なんか暗いね…
11

5

Sakata: もしもし...
Moshi-moshi...
"Excuse me..." (PL3)

Mother: はっはっはっ!
Ha! ha! ha!
"Hah hah hah!" (light/cheerful laugh)

Sayuri: ん?
N?
"Hunh?" (PL2)

Classmates: え～、山下さん って すっご～い。 すっご～い。
E～, Yamashita-san tte suggo–i. Suggo–i.
what? (name-hon.) (quote) amazing/incredible amazing/incredible
"What? Yamashita-san is incredible, incredible."
"Wow! Look at Yamashita-san! Can you believe it? Can you believe it?" (PL2)

- *moshi-moshi* is most familiar as the word used for "hello" by the caller at the beginning of a phone call, but it can also be used when trying to get someone's attention in person, like "excuse me." In such cases it sounds quite formal.
- *Ē* with a rising intonation is like "Wha-a-t?" — here with the feeling that they can't believe what they are seeing.
- *tte* is a colloquial equivalent of the quotative phrase *to iu no wa*, which is often just a fancy *wa* ("as for"), so *Yamashita-san tte sugoi* = *Yamashita-san wa sugoi*, "Yamashita-san is incredible."
- *suggo–i* with the small *tsu* and lengthened *o* is a colloquial/emphatic variation of *sugoi*, which means "amazing/awesome/incredible," or when used as an exclamation, "Wow!"

6

Sakata: しっかし、 すごい ね。
Shikkashi, sugoi ne.
but/however amazing/incredible (colloq.)
もう 公認 なんだ もん、 山下 んとこ.
Mō kōnin na n da mon, Yamashita n toko.
already officially sanctioned (explan.-is) because (name)/you 's place
"My but you're amazing. Because it's already officially approved at your place."
"You're really incredible, Yamashita. You already have your mother's approval!" (PL2)

Sayuri: ん、 まあ ね。
N, mā ne.
yeah/uh-huh (interj.) (colloq.)
"Well, yeah, sort of, I guess." (PL2)

- *shikashi* (literally "but/however") is often used for emphasis when expressing surprise/awe. Doubling the *k* sound is informal, and adds further emphasis.
- *kōnin* is a noun referring to "official approval/sanction." *Na n da mon* combines two explanatory forms, and can altogether be thought of as "because it is."
- Japanese often use the listener's name in situations when an English speaker would say "you." The *n* after *Yamashita* is a contraction of possessive *no*, and *toko* is a contraction of *tokoro* ("place"), so *Yamashita n toko* = "your place." In normal syntax *Yamashita n toko (wa)* would come first.
- Sayuri's *n* is a contraction of *un*, the informal "grunt" for "yeah/uh-huh," and *mā ne* affirms what the other person has said in a vague way: "(Yes,) I suppose so/Sort of, I guess."

7

Sayuri: て いうか、ヨージと ハハ はもともと...
Te iu ka, Yōji to Haha wa motomoto...
(quote) say (?) (name) and mother as-for originally
"I mean, to begin with, Yōji and my mom..."

- *te iu ka* (or more formally *to iu ka*) is used when qualifying/elaborating upon the statement just made: "I mean/that is to say."
- *haha* is the formally correct word to use when referring to one's own mother in a conversation with someone outside the family; the polite *okasan* is used for other people's mothers, and to show respect to one's own mother in conversations among family members.

8

Sayuri: 同業者 だ し、知りあい だった し な。
dōgyō-sha da shi, shiriai datta shi na.
same industry persons is/are and acquaintances were and (colloq.)
"are in the same business and (already) knew each other." (PL2)

Sakata: ああ...
A...
(interj.)
"Uh-huh."

- *shi* is an emphatic "and/and besides" for linking two parts of a complex sentence.
- *na* can generally be described as a masculine equivalent of *ne*, but female speakers may use it as well, in very informal situations.

9

Sayuri: サカタ の ほう は どう?
Sakata no hō wa dō?
(name)/you 's side/direction as-for how
"As for your side/direction, how is it?"
"How are things with you, Sakata?" (PL2)

- *hō* is literally "side/direction," so *Sakata no hō* = "Sakata's/your direction." The phrase ... *no hō wa*, literally "as for –'s direction," is a way of directing the listener's attention to a new item/topic.

10

Sakata: うん... それ なんだ けど...
Un... sore na n da kedo...
yeah/uh-huh that (explan.-is) but
"Yeah, it's that but..." → **"Yeah, that's what I wanted to talk to you about."** (PL2)

- *na n(o)* is the form explanatory *no* takes after nouns, and *da* = "is/are," so *sore na n da* is literally "it's (the case) that it is that" ▸ "it's that I wanted to talk about that."
- *kedo* can be either "and" or "but" depending on context; in a case like this it simply "softens" the end of her sentence and shows that she intends to go on.

11

Sakata: じつ は...
Jitsu wa...
"Actually..."

Sayuri: なに? なんか 暗い ね。
Nani? Nanka kurai ne.
what something/somehow dark/gloomy (colloq.)
"What? You seem kind of depressed." (PL2)

- *jitsu* = "truth/fact," so *jitsu-wa* is literally "as for the truth." It's often used to show reserve/reluctance when beginning to speak about something unpleasant/embarrassing.
- *nanka* is a contraction of *nanika*, literally "something" but often used as an adverb meaning "somehow/vaguely (seems)." *Nanka kurai* = "somehow seem dark/gloomy/depressed" ▸ "seem kind of depressed."

話きいてもらってもいい？
いいよ
12
ヨージもいっしょに相談にのってくれるよ
えっうーん…
13
うん…じゃあとで山下んちいく…
14
ヨージなれてるう
ハハハ
15
サービス業者の男はみんな料理うまいよ
そうかあそうだね
16
ピンポーン
17

12

Sakata: 話　きいてもらっても　いい?
Hanashi kiite moratte mo ii?
story if do favor of listening is good/okay
"Is it okay if (I have you) do me the favor of listening to my story?"
"Can I talk to you about something?" (PL2)

Sayuri: いい　よ。
Ii yo.
is good/okay (emph.)
"Sure." (PL2)

- *hanashi* can refer simply to "conversation," or it can be a more formal "story/speech/address/consultation." The tone here is of something serious, like she has some kind of problem/troubles she would like to talk about.
- *kiite* is the *-te* form of *kiku* ("hear/listen to"), and *moratte* is the *-te* form of *morau* ("receive"). A form of *morau* after the *-te* form of another verb implies "receiving" the benefits of the action as a favor, so *kiite morau* is literally like "do me the favor of listening."
- *-te mo ii* literally means "it is good/okay if," or, with the intonation of a question, "is it okay if?"

13

Sayuri: ヨージ も いっしょ に　相談にのってくれる　よ。
Yōji mo issho ni sōdan ni notte kureru yo.
(name) also together with offer consultation/advice-(for you) (emph.)
"Yōji'll be glad to give you his advice, too." (PL2)

Sakata: えっ、うーん...
E!?, u–n...
huh (interj.)
"Huh? Urr..." (PL2)

Yōji: ハハハ
Ha ha ha (laughing in background conversation with Mrs. Yamashita)

- *issho* = "together," and *issho ni* = "together with/along with."
- *sōdan* = "consultation," and *sōdan ni noru* is an expression for "give counsel/lend an ear/lend a helping hand." *Notte* is the *-te* form of *noru*, and *kureru* after the *-te* form of another verb implies someone else will do the action for the benefit of the speaker or subject (which in this case is Sakata, the listener).
- *yo* is an emphatic particle used especially when asserting/revealing something you think your listener doesn't know. Female speakers more typically say *wa yo* except in the most informal situations.
- an elongated *ūn* is a pause/hesitation sound implying she's not sure how to respond.

14

Sakata: うん、　じゃあ、　あとで　山下　ん　ち　いく。
Un, jā, ato de Yamashita n chi iku.
yeah/uh-huh then/in that case later (name)/you 's home will go
"Yeah, well, I'll come over to your house later on." (PL2)

- *n chi* is a colloquial contraction of *no uchi*, possessive *no* plus "home/house," so *Yamashita n chi* = *Yamashita no uchi* = "Yamashita's house/your house." The particle *e*, to indicate the destination of the verb *iku* ("go"), has been omitted after *Yamashita n chi*. Many particles get left out in colloquial speech.

15

Sayuri: ヨージ、　なれてるう。
Yōji, narete-rū.
(name) is accustomed/domesticated
"Yōji's right at home (in the kitchen)!" (PL2)

- *narete-rū* is a colloquial variation of *narete-iru* ("is accustomed to"), from *nareru* ("become accustomed"). Lengthening the final *u* gives light emphasis. The feeling here is that he makes himself right at home in the kitchen.

Mother: ハハハ
Ha ha ha (laugh)

16

Mother: サービス　業者　の　男　は　みんな　料理　うまい　よ。
Sābisu gyosha no otoko wa minna ryōri umai yo.
service industry member (=) men as-for all/everyone cooking good/skilled (emph.)
"Men in the service industry are all good cooks." (PL2)

Sayuri: そう　かあ。　そう　だね。
Sō kā. Sō da ne.
that way is it that way is, isn't it?/are, aren't they
"That's right. They are, aren't they?" (PL2)

- *sābisu* is a katakana rendering of English "service," and *gyōsha* literally means "industry/trade person," so *sābisu gyōsha* = "member of the service industry."
- *no* between two nouns can indicate a variety of relationships between the two, but in this case it is like "who is/are": *sābisu gyōsha no otoko* = "men who are members of the service industry."
- the particle *ga*, to mark *ryōri* ("cooking") as the subject of *umai* ("good/skillful"), has been omitted. *Umai* can also mean "good/tasty," so in another context, *ryōri ga umai* can mean "the food is tasty," but *ryōri* here refers to the cooking of the food: "is/are good at cooking" → "is a good cook/are good cooks" (which also implies, of course, that the food they prepare is indeed tasty).
- *sō ka* is literally a question ("Is it so/is that right?"), but it's also used as an exclamation/interjection expressing new realization/understanding ("That's it!/Oh, right!/Oh, I know!").

17

Sound FX: ピンポーン
Pin pō–n
Ding do-o-ong (sound of door chimes)

おうサカタ
ごめんねいきなりきて…
18
今日はもう出かけるなって親にいわれちゃってさ…けんかしてきちゃった…
あれまあ
19
ヨージがめしつくってるからさいっしょにくえば
こんちは
20
こんにちは…
21
あたしなんかてつだうよ…
いいよすわってなよ
22
でもー男の人が料理なんてしてんのに…
23

18

Sayuri: おう、サカタ。
Ō, Sakata.
hi/yo (name)
"Yo, Sakata." (PL2)

Sakata: ごめん ね、 いきなり きて...
Gomen ne, ikinari kite . . .
sorry (colloq.) suddenly/abruptly come/came-(cause)
"Sorry to come so suddenly like this."
"Sorry to barge in like this." (PL2)

- *Ō* is a rough/masculine greeting, "hi/yo." Addressing one's listener with just his/her surname without *-san* also sounds very abrupt/masculine; for female speakers it is restricted to very informal/close relationships.
- *gomen*, from the honorific prefix *go-* and *menjiru* ("exempt/excuse"), has become an informal word for apologizing/begging pardon.
- *kite* is the *-te* form of *kuru* ("come"). The *-te* form here indicates the cause/reason for her apology. The syntax is inverted; normal order would be *Ikinari kite gomen ne*.

19

Sakata: 今日 は もう 出かけるな って 親 に いわれちゃって さ、けんかしてきちゃった。
Kyō wa mō dekakeru na tte oya ni iwarechatte sa, kenka shite kichatta.
today as-for anymore don't go out (quote) parent(s) by was told-(regret) (emph.) fought-and-came-(regret)
"I was told by my parents not to go out anymore today, and we had a fight."
"I had a fight with my parents because they, like, told me I shouldn't go out anymore today." (PL2)

Sayuri: あれ まあ。
Are mā.
(interj.) (interj.)
"Oh, no/bummer. (Sorry to hear that)." (PL2)

- *mō* ("already") followed by a negative becomes "no longer . . ./not . . . anymore." Typically the negative is the *-nai* form of a verb or adjective, but in this case it is the negative command indicated by *na*. *Na* after the plain/non-past form of a verb makes an abrupt prohibition/negative command, "don't."
- *iwarechatte* is a contraction of *iwarete shimatte*, the *-te* form of *iwareru* ("be told," passive of *iu*, "say/tell") plus the *-te* form of *shimau* ("end/finish/put away"). *Shimau* after the *-te* form of another verb implies the action was regrettable/undesirable/counter to one's will.
- *sa* (or sometimes *sā*) is a particle used colloquially as a kind of verbal pause to draw attention to the preceding word/phrase, something like a teen's use of "like/you know" in colloquial English.
- *kenka* = "fight/argument" and *kenka suru* is its verb form (*kenka shite* is the *-te* form). *Kichatta* is a contraction of *kite shimatta*, from *kuru* ("come") and *shimau*, again implying the action was regrettable/unwanted. A form of *kuru* after the *–te* form of another verb often means the action was done/took place before the person came.

20

Sayuri: ヨージ が めし つくってる から さ、 いっしょ に くえば?
Yōji ga meshi tsukutte-ru kara sa, issho ni kueba?
(name) (subj.) meal is making because/so (emph.) together with if eat
"Yōji's making us some dinner, so why don't you eat with us?" (PL2)

Yōji: こんちは。
Konchi wa.
"Hi." (PL2)

- *meshi* is an informal word for "rice/meal," generally used more by men than women. As should be quite clear by now, the female characters in this manga, especially the Yamashitas, have no reservations about using masculine forms among themselves — a pattern that is often true among close friends/family in real life as well. In some situations using such forms can make women sound rough, but here, among close friends/family, it simply creates a very casual atmosphere.
- *tsukutte-(i)ru* is the progressive ("is –ing") form of *tsukuru* ("make").
- *kueba* is a conditional "if" form of *kuu*, an informal, mostly masculine word for "eat." In colloquial speech, conditional forms like *-tara* and *-ba* are spoken with the intonation of a question to mean "how about if . . . ?/why don't you . . . ?"
- *konchi wa* is an informal variation of *konnichi wa*, the standard daytime (usually afternoon) greeting, "hello."

21

Sakata: こんにち は。
Konnichi wa.
"Hello . . ." (PL2)

22

Sakata: あ、あたし、 なんか てつだう よ。
A- atashi, nanka tetsudau yo.
I- I something will help/assist (emph.)
"I- let me help with something." (PL2)

Sayuri: いい よ。 すわってな よ。
Ii yo. Suwatte-na yo.
good/okay (emph.) be sitting (emph.)
"That's okay. Just sit down (and relax)." (PL2)

- *atashi* is a variation of *watashi* ("I/me") used almost exclusively by women. It has a distinctly feminine feel.
- *nanka* is a contraction of *nanika*, "something."
- *suwatte-na* is a contraction of *suwatte-ina*, a shortened/informal form of *suwatte-inasai*, which is a relatively gentle command form of *suwatte-iru* ("be sitting"), from *suwaru* ("sit down"). "Be sitting" → "sit down and relax."

23

Sakata: でもー、 男 の 人 が 料理 なんて してん のに...
Demo–, otoko no hito ga ryōri nante shite-n noni . . .
but/however male (=) person (subj.) cooking (quote) is doing even though/when
"But when a man is (in the kitchen) cooking . . ."

- *otoko no hito* = "person who is male/male person" → "man"
- *nante* is a colloquial quotative form that implies the situation described is extraordinary/astonishing.
- *shite-n* is a contraction of *shite-iru* ("is doing") from *suru* ("do").

すわってても
もおちつかないですよねえ…
そう？
なんで？
24
え…
25
アハハ…
アハハ…
まあすわってお茶でものみなって
26
……
さあできた
わーい
27
いただきまあす
28

24

Sakata: すわってても おちつかないです よ ねえ。
suwatte-te mo ochitsukanai desu yo nē.
even if am sitting can't be settled/relaxed (emph.) (colloq.)
"even if you're sitting down you can't relax, right?"
"... it doesn't feel right to be sitting idly by doing nothing ... don't you think?" (PL3)

Mom & Sayuri: そう? なんで?
Sō? Nande?
that way/really? why?
"Really? Why?" (PL2)

- *suwatte-te mo* is a contraction of *suwatte-ite mo*, a conditional "even if" form of *suwatte-iru* ("be sitting").
- *ochitsukanai desu* is an alternate PL3 form for *ochitsukanai* ("not be settled/relaxed"), from *ochitsuku* ("settle/relax/become calm"). It feels a little less formal than *ochitsukimasen*, the more standard PL3 form.
- *ne* or *nē* at the end of a sentence assumes or solicits agreement/confirmation either from the person being addressed or from a third party. Here it is a case of the latter: Sakata turns to Mrs. Yamashita on *nē*, expecting her to agree that it doesn't feel right to be doing nothing when a man is cooking. As the next two frames show, though, she is caught completely by surprise at the solidarity shown between mother and daughter.
- *sō* literally means "that way," but when spoken with the intonation of a question it becomes "is it that way?/is it so?/really?"
- *nande* is an informal *naze*, "why?"

25

Sakata: え...
E...
"Huh?" (PL2)

26

Sakata: アハハ... アハハ...
A ha ha... a ha ha...
(nervous/embarrassed laugh)

Mother: まあ、すわって お茶 でも のみな って。
Mā, suwatte o-cha demo nomina tte.
(interj.) sit-and (hon.)-tea or something drink (quote)
"Come on, sit down and have some tea (or something)." (PL2)

- *mā* is a soft/gentle-sounding interjection/"verbal warm-up" that adapts to fit its context, and gives a tone of moderation – "well now/all right." At the beginning of an invitation/offer, it often feels like "please," but here that sounds too formal → "come on."
- *suwatte* is the *-te* form of *suwaru* ("sit down"); the *-te* form here is like "and": "sit down and..."
- *cha* = "tea"; *o-cha*, with the honorific prefix *o-*, typically means "green tea" – though it can also be used as a more generic word for any kind of tea.
- *demo*, "or something," is often added to invitations/offers/suggestions to lend a touch of polite vagueness. It may or may not mean that the person actually has a choice of several items besides the item mentioned. Here, she probably just means "have some tea."
- *nomina* is a shortened/colloquial form of *nominasai*, a relatively gentle command form of *nomu* ("drink").
- *tte* is a colloquial quotative form sometimes placed at the end of a sentence for strong emphasis, like "... I say/I tell you."

27

Yōji: さあ、 できた。
Sā, dekita.
(interj.) finished/ready
"All right, it's ready." (PL2)

Mother: わーい。
Wa-i!
(exclam.)
"Hurray!" (PL2)

- *sā* is another interjection that adapts widely to context. It's often used like "well now/all right" to signal an impending event/action — in this case, the beginning of the meal, not the act of finishing the preparation.
- *dekita* is the plain/abrupt past form of *dekiru*, meaning "is finished/done/ready" for things that are being made, such as food/a meal.

28

Mom & Sayuri: いただきまあす。
Itadakimāsu.
will receive/partake
"Let's dig in." (PL2)

- *itadakimasu*, the PL3 form of *itadaku* ("receive") is the customary phrase spoken at the beginning of a meal, essentially expressing gratitude to the person who has prepared the meal. In a more formal situation it could be translated as "much obliged" or "thank you," but since the Yamashita's seem to be such an informal family, and since the lengthening of the *ma* adds to the informal/casual feeling, we decided to go with "dig in" — though we should note that the Japanese phrase actually sounds more polite than that even in an informal situation. The customary phrase for after the meal is *gochisō-sama (deshita)*, which roughly means "thank you for a fine feast/repast."

29
なにサカタ食欲ないの
え！いやとってもおいしいです
30
男の人の料理食べんのなんてはじめてなんでェ…きんちょうしちゃって…
そうなの？
31
へんなサカタ
ハハハ
32
そう？ふつうないと思うけど…
33
へんなのハハハハハハ
34

30

Sayuri: なに、サカタ、 食欲 ない の?
Nani, Sakata, shokuyoku nai no?
what (name) appetite not have/not exist (explan.-?)
"What's the matter, Sakata. No appetite?" (PL2)

Sakata: え! いや、とっても おいしい です。
E!? Iya, tottemo oishii desu.
what/huh no very delicious/tasty is
"Hunh? Oh no. It's very good." (PL3)

- *shokuyoku* = "desire to eat/appetite," and *shokuyoku (ga) nai* = "have no appetite/not be hungry."
- in colloquial speech it's quite common for questions to be asked using explanatory *no*, especially among female speakers.
- *iya* has many meanings, but here it is an informal "no."
- *tottemo* is a colloquial variation of *totemo* ("very/tremendously/exceedingly"). Adding the small *tsu* gives it an even more emphatic feeling.

31

Sakata: 男 の 人 の 料理 食べん の なんて はじめて なんでェ... きんちょうしちゃって。
Otoko no hito no ryōri taben no nante hajimete nandē... kinchō shichatte.
male (=) person of cooking eat (nom.) (quote) first time because it is tensed up-(unintended)-(cause)
"I'm just kind of on edge because it's the first time I've eaten a man's cooking." (PL2)

Others: そう なの?
Sō na no?
that way (explan.-?)
"Really?" (PL2)

- *taben* is a colloquial contraction of *taberu* ("eat"). The particle *o*, to mark *ryōri* as the direct object of this verb has been omitted before *taben*.
- *no* is a "nominalizer" that makes the complete thought/sentence before it (*otoko no hito no ryōri [o] taberu* = "[I] eat a man's cooking") into a noun. *Nante* is a quotative form used after nouns to imply the item(s) mentioned is/are extraordinary/astonishing.
- *hajimete* is a noun meaning "the first time," and *nande* is a contraction of *na-node*, the form *node* ("because") takes after nouns: "because it is." *Hajimete na-node* = "because it is the first time." She elongates the end of the word *nande* (to *nandē*), a sign of hesitation/indecisiveness.
- *kinchō shichatte* is a contraction of *kinchō shite shimatte*, the *-te* form of *kinchō suru* ("become tense/tense up") plus the *-te* form of *shimau* ("end/finish/put away"). A form of *shimau* after the *-te* form of another verb implies the action is/was undesirable/unintended. The *-te* form of *shimau* is being used to indicate cause/reason: she is explaining the reason why she isn't digging in as enthusiastically as the others.

32

Sayuri: へんな サカタ。
Hen-na Sakata.
strange/odd (name)
"Sakata's weird." (PL2)

Yōji: ハハハハ
Ha ha ha ha
(laugh)

33

Sakata: そう? ふつう ない と 思う けど...
Sō? Futsū nai to omou kedo...
that way normally not exist (quote) think but
"Really? Normally, I think (a man's cooking) doesn't exist, but . . ."
"Really? Usually men don't cook, do they." (PL2)

- the exact meaning of this response is unclear. It could be interpreted as "I think most people don't have the experience of eating a man's cooking," with the *nai* ("not exist") referring to "experience."
- *futsū* is a noun referring to a "normal/ordinary situation," and strictly speaking *wa* ("as for") to mark this noun as the topic of the sentence has been omitted: *futsū wa* = "as for the normal situation." Since this is what the English adverbs "normally/usually" mean, *futsū* is often best translated as an adverb.
- *kedo* ("but") is used here merely to "soften" the end of the sentence.

34

Sayuri: へんな の。 ハハハハハハ
Hen-na no. Ha ha ha ha ha ha
strange/odd one/person (laugh)
"You're weird. (laugh)" (PL2)

- *no* can be used as a pronoun in place of a common noun, like "one" is often used in English; in this case *no* can more specifically be thought of as standing in for "person": *hen-na no* = "(you are) a weird one/person" → "you're weird."

いってらっしゃあい
35
ひー これでやっと話せる…
あ
36
だからだまってたんだ
ニヤ
37

べつにヨージやハハの前で言ってもいいのに
え〜〜〜だってそんなのできないよはずかしくて
38

そうかなあたしは話すけどな
山下んとこは特殊だもん…
39
特殊…ねえ
40

35 **Sayuri**: いってらっしゃあい。
Itterasshaai.
"Good-bye!" (PL3)

- *itterasshai* is the standard phrase used to send off someone leaving for work, school, an errand, or any other excursion/outing from which the person will return home: "bye/see you later/have a nice day/etc." The phrase is actually a contraction of *itte irasshai*, literally, "go and come (home)" spoken in command form. They are presumably headed for the night clubs where they work.

36 **Sakata**: ひー、これ で やっと 話せる。
Hii, kore de yatto hanaseru.
(sigh) this with finally can talk
"Whew, now we can finally talk." (PL2)

Sayuri: あ。
A.
(interj.)
"Oh." (PL2)

- *kore de* is literally "with this," implying "now at this point/having come to this" → "now."
- *hanaseru* is the potential ("can/able to") form of *hanasu* ("talk/converse").
- *a* is an interjection showing sudden understanding/realization.

37 **Sayuri**: だから だまってた んだ。
Dakara damatte-ta n da.
therefore was quiet (explan.)
"So that's why you were so quiet." (PL2)

- *damatte-(i)ta* is the plain/abrupt past form of *damatte-iru* ("is quiet/says nothing"), from *damaru* ("fall silent").
- she uses the explanatory *n da* because she is stating the explanation she has figured out for herself.

38 **Sayuri**: べつに ヨージ や ハハ の 前 で 言っても いい のに。
Betsu-ni Yōji ya Haha no mae de itte mo ii no ni.
not particularly (name) and mother of front in/at if say is fine/okay even though
"Even though speaking up in front of Mother and Yōji is not particularly a problem."
"You don't have to be shy about speaking up in front of Mother and Yōji." (PL2)

Sakata: え～？ だって、そんな の できない よ、 はずかしくて。
E–? Datte, sonna no dekinai yo, hazukashikute.
what? but that kind of one/thing cannot do (emph.) embarrassing-(cause)
"Wha-a-at? But I could never do a thing like that. It'd be too embarrassing." (PL2)

- *betsu-ni* is usually followed by a negative to make the meaning "not in particular," but *betsu-ni . . . ii* (*ii* = "good/fine/okay") is a special case meaning "is not particularly a problem/nothing to particularly worry about" → "is fine."
- *ya* is used to mean "and" between two or more items in a list, often with the implication that still more items could be added.
- *datte* = "but," often carrying a note of protest/objection.
- *no* here stands in for "thing": *sonna no* = "that kind of thing" → "a thing like that."
- *dekinai* is the negative form of *dekiru*, meaning "can do."
- *hazukashikute* is the *-te* form of *hazukashii*, "be embarrassed/ashamed." The *-te* form is used because she is stating the cause/reason for saying *dekinai* ("cannot do"). The syntax is inverted; normal order would be *sonna no hazukashikute dekinai yo*.

39 **Sayuri**: そう かなあ。 あたし は 話す けど な。
Sō ka nā. Atashi wa hanasu kedo na.
that way is it perhaps? I/me as-for speak up but (colloq.)
"You really think so? If it were me, I'd speak up." (PL2)

Sakata: 山下 ん とこ は 特殊 だ もん。
Yamashita n toko wa tokushu da mon.
(name)/you 's place as-for special/exceptional is because
"That's because you guys are different." (PL2)

Sound FX: シャー
Shā
(Sound of water running through a shower-type faucet head)

- *ka na* asks a conjectural question, "I wonder (if)/is it perhaps (that)?" Lengthening the last vowel emphasizes the conjecture, so it becomes "I really wonder if it is (that way)?" → "Do you really think so?" — referring to the fact that Sakata thinks it would be embarrassing to speak up about her problems in front of the others.
- *wa* in this case not only makes *atashi* the topic, but sets up a contrast: "I/me as opposed to/in contrast to (you)" → "if it were me . . ."
- *n* is a contraction of possessive *no*, and *toko* is a contraction of *tokoro* ("place").
- *tokushu* refers to something "special/exceptional" → "different."
- *mon* is a contraction of *mono*, which here is an explanatory form implying "that's because . . "

40 **Sayuri**: 特殊. . . ねえ。
Tokushu . . . nē.
special/exceptional (colloq.)
"Different, hunh?" (PL2)

じゃ紅茶でもいれるわ
サンキュ…
40
そうだ さいしょにきくけど…
ん?
41
どっちのオトコのこと?
42
えと…
どっちもなの…
ヒロタヒデキ(19)
タカシ(18)
あーね…
43
ヒロタやめてタカシにもどるんじゃなかったんだっけ?
たしかさいごにきいたはそうだど
それが…
44

41 **Sayuri**: じゃ、 紅茶 でも いれる わ。
Ja, kōcha demo ireru wa.
well/then black tea or something will make (fem. colloq.)
"Well then, I'll make some tea." (PL2)

Sakata: サンキュ。
Sankyu.
"Thanks." (PL2)

- *ja* is a contraction of *dewa*, literally meaning "in that case/then" but often used like "well/well then."
- *kōcha*, written with kanji meaning "red/crimson" and "tea" refers to what we call "black tea" in English.
- *ireru* = "put in," or when speaking of coffee/tea, "make/pour."
- *sankyu* (more typically with a long final vowel, *sankyū*) is the katakana renderings of English "thank you." The word is favored by many because it sounds less formal/stiff than *arigatō/sumimasen/dōmo*/etc.

42 **Sayuri**: そう だ。 さいしょ に きく けど、
Sō da. Saisho ni kiku kedo,
that way is first/beginning at will ask but
"Oh,yeah. I ask this at the beginning but . . ."
"Oh, yeah. First let me ask you . . ." (PL2)

Sakata: ん?
N?
yeah/uh-huh
"Yeah?" (PL2)

- *sō da* is literally "it is so/that way," but it's used idiomatically like "Oh, I know/Oh, that's right/Oh, yeah" when you have a sudden thought/idea, or when you remember something you intended/needed to do.
- *saisho* = "the first/the outset/the beginning," and *saisho ni* = "at the outset/beginning."

43 **Sayuri**: どっちの オトコ の こと?
dotchi no otoko no koto?
which guy about thing
"About which guy?"
". . . which guy is this about?" (PL2)

- *dotchi* is a colloquial *dochira* ("which one [of two]"). The word functions as a noun, so *no* is required for it to modify another noun: *dotchi no otoko* = "which man/guy."
- . . . *no koto* is literally "things of/about," but it's often best thought of simply as "about."

44 **Sakata**: えと . . . / どっちも なの。
E to . . . / dotchi mo na no.
umm/urr both (explan)
"Umm . . . (actually) it's both." (PL2)

Narration: タカシ (18) ヒロタ ヒデキ (19)
Takashi (18) Hirota Hideki (19)
(given name) (age) (surname) (given name) (age)
Takashi (18) **Hirota Hideki (19)**

Sayuri: あー ね。
Ā ne.
(interj.) (colloq.)
"Ahh, right." (PL2)

- *dotchi* = "which one (of two)" and *dotchi mo* = "both."

45 **Sayuri**: ヒロタ やめて タカシ に もどる ん じゃなかった んだ っけ?
Hirota yamete Takashi ni modoru n ja nakatta n da kke?
(surname) quit-and (given name) to return (explan.) was it not? (explan.) (recall)
"Weren't you going to leave Hirota and go back to Takashi?" (PL2)

Sayuri: たしか さいごに きいた の は そう だ ぞ。
Tashika saigo ni kiita no wa sō da zo.
I think last heard (nom.) as-for that way is/was (emph.)
"I'm pretty sure that's the last I heard." (PL2)

Sakata: それ が . . .
Sore ga . . .
that (subj.)
"Well . . ."

- *yamete* is the *-te* form of *yameru* ("stop/quit/give up," or in this context, "leave/break up with").
- *ja nakatta* is the past form of *ja nai* ("is not"), and the explanatory *n(o)* makes it "wasn't it that (you were going to . . .)"
- *da kke* at the end of a sentence means the speaker is thinking back and trying to recall something, or questioning him/herself about something he/she recalls.
- *tashika* = "sure/certain," but when *tashika* is used as an adverb without the particle *ni* after it like this, it implies a more tentative "I think/if I'm not mistaken/I'm pretty sure."
- *kiita* is the plain/abrupt past form of *kiku* ("hear/listen"). *No* is a "nominalizer" that makes *saigo ni kiita* ("I heard last") into a noun, and *wa* makes this the topic: "as for what I heard last . . ."
- *zo* is a rough, masculine particle for emphasis that female speakers use only in very informal situations, or when speaking to themselves.

To be continued . . .

笑ウせえるすまん

Warau Sērusuman

(Part 2)

by 藤子不二雄 (A)
Fujiko Fujio (A)

The series:

Warau Sērusuman ("[The] Laughing Salesman") features a kind of black humor not generally associated with Japanese manga. Nevertheless, this title, moderately successful in print form, enjoyed a huge boom in popularity when it was shown in animated form on the Japanese TV series "Gimme a Break" (ギミア•ぶれいく).

The stories feature a lecherously grinning "salesman" named Moguro Fukuzō who, under the guise of being helpful and sympathetic, sets people up for failure and disappointment. To provide background and help put this manga in perspective, see our interview with creator Fujiko Fujio (A) on page 28 of this issue.

The artist:

Fujiko Fujio is the pen name of a now-defunct duo of manga artists who share the credit for a string of hit titles, including the manga masterwork ドラえもん (*Doraemon*). The two artists first drew manga together while still in elementary school, and shortly after high school graduation, they were drawing manga professionally. They gradually achieved success in the world of manga, working together until 1988. In the beginning they worked on stories as a team, but later began to do separate titles, eventually dissolving the partnership because their styles had become separate and distinct. They maintained some of their former identity by adopting the pen names "Fujiko Fujio (A)" (Abiko Motō), and "Fujiko F. Fujio" (Fujimoto Hiroshi).

The story so far:

Salaryman Onchi Hideshi (his name is a pun on *onchi* 音地, "tone deaf[ness]") is out singing karaoke with his colleagues one night. When he takes a break from singing, however, he is surprised to find that his friends have sneaked out. Sitting in their place is Moguro Fukuzō, the Laughing Salesman.

Complimenting Onchi on his voice, Moguro suggests that he try singing in a more professional venue, with costumes, a proper stage and an audience. "You stand in the spotlight and sing to the audience's thunderous applause," Moguro promises. Onchi agrees, and they travel (via a lavish karaoke-equipped minibus) to the Super Music Hall.

Moguro flashes his membership card and the two are admitted to this karaoke hall of dreams. After choosing a costume and getting made up like a star, Onchi is all set to perform, but when he sees the huge audience, he is overcome with stage fright. Not to worry, says Moguro, it's only a virtual reality audience anyway. Onchi is abruptly pushed on stage, and Part Two begins.

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1 **Sound FX:**
Dowa–!
(a burst of approving oohs & ahs/cheers from crowd)

Sound FX:
Pachi pachi pachi pachi pachi pachi pachi pachi
Clap clap clap clap clap clap clap clap
(applause)

2 **Moguro:**
Onchi-san! Dokyō tsukute utau n desu!
"Mr. Onchi! Be brave and sing." (PL2)

- *dokyō* = "nerve/guts/boldness"; *dokyō (ga) aru* = "have courage/guts," and *dokyō (o) tsukete* is the *-te* form of *dokyō (o) tsukeru* = "gather/muster (one's) courage." *Tsukeru*, literally "attach," has many idiomatic meanings, including "to don/put on" and "to kindle/ignite."
- *n desu* is a contraction of the explanatory *no* plus *desu* ("is/are"). A non-past verb followed by a firmly spoken *n(o) da/desu* can serve as a command.

3 **Sound FX:**
Ja ja–n
(effect of dramatic/fateful moment)

Onchi:
Yōshi!
"All right, here goes!" (PL2)

- *yoshi* (or *yōshi*) is an exclamatory/interjectory form of the adjective *ii/yoi* ("good/fine"). It's often used to show that one is ready to begin an action ("okay/all right, I'm gonna do it/let's do it").

4 **Onchi:** (singing)
O–re wa madorosu / nanatsu no umi o– . . .
"I am a sailor, over the seven seas . . ."

- *madorosu* is from Dutch "matroos," referring to a "sailor/seaman."
- *nanatsu*, the number *nana* ("seven") plus the generic counter-suffix *-tsu*, functions as a noun. *No* can reflect a wide variety of relationships between two nouns, but basically makes the first noun into a modifier for the second.

5 **Onchi:** (singing)
Shiranami ketatete susumi-yuku–.
"I kick up white waves as I press ever onward." (PL2)

Umi no otoko nya onna wa iranu–
"A man of the sea has no need of women—" (PL2)

- *shira-* is from *shiro* ("white"); the final vowel often changes to *a* in combinations.
- *ketatete* is the *-te* form of *ketateru*, from *keru* ("kick") and *tateru* ("stand/raise [something] up").
- *susumi* is the stem form of *susumu* ("advance/go forward"), and *yuku* is an alternate form for *iku* ("go"), often used in combinations.
- *nya* is a contraction of *ni wa*, the particles *ni* ("for/to") + *wa* (topic marker, "as for").
- *iranu* is an archaic equivalent of *iranai* ("not need"), from *iru* ("need").

6 **Onchi:** (singing)
Kamome o tomo ni hoshizora o
"With seagulls as my companions, into the starry sky, . . ."
nagamete omou furusato no yama–.
"I gaze as my thoughts return to the (distant) hills of home." (PL2)

Sound FX:
Dowa–!
(a burst of approving oohs & ahs/cheers from crowd)

Sound FX:
Pachi pachi pachi pachi pachi pachi pachi
Clap clap clap clap clap clap clap (applause)

- the particle *ni* here means "as."
- *hoshizora* is from *hoshi* ("star[s]") and *sora* ("sky"; *s* changes to *z* in combinations for euphony)
- *nagamete* is the *-te* form of *nagameru* ("look/gaze at"). The *-te* form here makes the word an adverb for *omou* ("remember/recollect/think back to").
- *furusato* refers to one's "old home town/native place." The word traditionally evokes the image of a small country village where one's family still lives and to which one's heartstrings are drawn.

1 **Moguro:**
Iya–, maru-de puro mitai deshita yo!
"Wow, that was just like a pro!" (PL3)

Onchi:
Dōmo, dōmo, dōmo.
"Thank you, thank you, thank you." (PL3)

- *maru-de . . . da/desu* = "is just/exactly like . . ." The pattern often includes another form meaning "is like," such as *mitai* or *yō*, later in the sentence.

2 **Onchi:**
Honto ni, mō, saikō no kibun desu! Mata zehi tsurete kite kudasai!
"I really feel like I'm on top of the world! Please, by all means, bring me here again!" (PL3)

- *mō* is literally "already," but here it functions as an interjection that adds exclamatory emphasis.
- *saikō* is a noun meaning "the highest/paramount/best," and *saiko no kibun* = "highest/best feeling/mood."

3 **Moguro:**
Onchi-san, kore o dōzo.
"Mr. Onchi, please accept this." (PL3)

- *dōzo* is a polite word widely used when offering something, especially food or drink. It corresponds to English "please" in the sense of "please take/eat/drink/have" rather than "please give me." See Basic Japanese 9.

4 **Moguro:**
Koko no menbāzu kādo desu.
"It's a membership card for this place." (PL2)

Onchi:
Ē—! Ko- kore o watashi ni?
"What? (You're giving) this to me?" (PL2)

- *menbāzu kādo* is from English "members' card" → "membership card."

5 **Moguro:**
Ē, dōzo go-jiyū ni o-tsukai kudasai. Tadashi . . .
"Yes, please use it freely. But (there's one condition:)" (PL4)

- *go-* is honorific and *jiyū* = "freedom/liberty"; *ni* indicates manner, so it turns *go-jiyū* into an adverb, "freely/without restraint/however you wish."
- *o-tsukai kudasai* is a PL4 equivalent of *tsukatte kudasai* ("please use") from *tsukau* ("use").
- *tadashi* means "but" when stating conditions/provisos."

6 **Moguro:**
sore wa anata hitori no kādo desu kara, hoka no hito wa zettai-ni tsurete konai yō-ni!
"That card is for you alone, so you must absolutely never bring anyone else with you!" (PL3)

Onchi:
Ha- hā . . .
"I- I see . . ." (PL3)

- *yō-ni* after a non-past verb can make a gentle command.

7 **Onchi:**
Fufun fun fu–n (cheerful humming)

Colleague:
Oya, Onchi, kono tokoro gokigen da na.
"Say, Onchi, you seem to be in a great mood these days." (PL2)

8 **Onchi:**
A–, chotto ii koto atte ne.
"Yeah, there is a bit of a good thing."
"Yeah, I've got something good going (lately)." (PL2)

Colleague:
O-yasukunai na. / Konban hanashi o kikasete kure yo. Karaoke-tsuki de mo ii kara.
"Sounds serious! Tell me about it tonight. I'll even put up with some karaoke." (PL2)

- *o-* is honorific, and *yasukunai* is the negative form of the adjective *yasui*, in this case meaning "easy/simple." The phrase *o-yasukunai* is used to tease someone one suspects is hiding something interesting. The colleague seems to think that Onchi has a girlfriend he's keeping quiet about.
- *-tsuki* (from *tsuku*, "stick/attach") is a suffix meaning the item it follows "is/will be attached/included."

9 **Onchi:**
Warui kedo, konya mo chotto ne.
"Sorry, but I'm a bit (tied up) tonight, too." (PL2)

- *warui* literally means "bad," but it's often used as an informal apology: "it's bad of me" → "sorry."

1 **Onchi:** (singing)
O–re wa sabishii hagure-mono–. . .
"I am just a lonely outcast . . ." (PL2)

Omae o sutete hitori saru–.
"Giving you up, I go away alone." (PL2)

- *hagure-mono* comes from *hagureru* ("stray/become separated from [one's companions/group]"). The stem of a verb plus the suffix *-mono* often implies "a person who (did the action/received the action)."
- *sutete* is the *-te* form of *suteru* ("discard/abandon"). The *-te* form makes the word into an adverb for *saru* ("depart/go away").

2 **Onchi:** (singing)
Musebu kiteki ga wakare no uta yo–.
"The choked up notes of the train whistle are our parting song." (PL2)

Sound FX:
Dowa–!
(a burst of approval from crowd)

Sound FX:
Pachi pachi pachi pachi pachi
Clap clap clap clap clap (applause)

- *musebu* = "be choked" — in this case implying "choked with tears/sobs."

3 **Sign:**
BAR Ma-no-su
The Demon's Lair Bar

4 **Moguro:**
Onchi-san, kono tokoro asoko e kayoizume rashii ja nai desu ka?
"Mr. Onchi, I understand you've been going there a lot recently." (PL3)

Onchi:
Sō na n desu. Mikka ni ichido wa ikanai to . . .
"That's right. If I don't go at least once every three days . . ." (PL2)

- *kayoizume* is from *kayou* ("commute/go back and forth to regularly"). The verb suffix *-zume* implies the action takes place frequently/repeatedly or constantly/without break.
- *rashii* follows the plain form of a verb (present or past) and implies a conjecture based on something heard/seen/read → "is apparently/seems to be/I understand that . . ."
- *ikanai* is the negative form of *iku* ("go"). *To* after a non-past verb can make a conditional "if/when" meaning.

5 **Moguro:**
Ki ga yasumaranai to iu wake desu ka?
"You get restless — is that it?" (PL3)

Moguro:
Sore wa kekkō-na koto desu.
"That's splendid." (PL3)

- *yasumaranai* is the negative form of *yasumaru* ("be calmed/comforted/rested"). *Ki ga yasumaranai* is an expression for being "restless/dissatisfied/unable to be satisfied."
- *wake* = "situation/reason/explanation," and the expression . . . *to iu wake desu ka* asks literally "is the situation/reason/explanation that . . . ?"
- *kekkō-na* = "fine/excellent/splendid"

6 **Moguro:**
Watashi mo o-susume shita kai ga atta to iu mono desu na.
"It makes it worth my having urged you (to go)." (PL3-4)

Onchi:
Honto ni saikō-na tokoro o shōkai shite itadaite . . .
"I'm truly (grateful) for you having introduced me to such a wonderful place." (PL3-4)

- *o-susume shita* is the past form of *o-susume suru*, a PL4 equivalent of *susumeru* ("suggest/urge/recommend").
- *kai* = "(worthwhile) effect/results/fruits"; *kai ga atta* is the plain/abrupt past form of *kai ga aru* ("has worthwhile effect/result" → "is worthwhile").
- . . . *to iu mono desu* is literally "the situation/explanation is . . ."; the expression is essentially similar to . . . *to iu wake desu*, seen above in question form. *Na* adds colloquial emphasis.
- *saikō na* is the adjective form of the noun *saikō* seen above. "highest/best." Colloquially, the word often simply means "great/wonderful," so *saikō-na tokoro* = "great/wonderful place."
- *shōkai shite* is the *-te* form of *shōkai suru* ("introduce"), and *itadaite* is the *-te* form of *itadaku* ("receive"). A form of *itadaku* after the *-te* form of another verb implies the speaker or subject received the benefit of the action. Using the *-te* form of *itadaku* implies an expression of gratitude: "having received the benefit of an introduction . . . , I thank you."

1 **Onchi:**
Demo chikagoro dōryō ga "Omae dokka ii tokoro mitsuketa n daro. Tsureteke, tsureteke," tte urusakute . . .
"But recently my colleagues keep bugging me, saying 'You've found a good place (to go out to) haven't you? Take us along, take us along'." (PL2)

- *tsureteke* is a contraction of *tsurete ike*, the abrupt command form of *tsurete iku* ("take [someone] along").
- *tte* is a colloquial equivalent of quotative *to*, and *urusakute* is the *-te* form of *urusai* ("noisy/pesky"), so . . . *tte urusakute* impies "(they are) noisy/pesky, saying . . ." → "they keep bugging me, saying . . ."

2 **Onchi:**
Moguro-san, chorotto dake tsuretetcha ikemasen ka nē?
"Mr. Moguro, would it really be no good if I took them along only a tiny bit?"
"Mr. Moguro, couldn't I take them along just once?" (PL3)

Moguro:
Ikemasen! Zettai-ni! **"No! Absolutely not!"** (PL3)

- *chorotto* is a colloquial variation of *chotto* ("a little bit"), with the feeling of "a tiny little bit."
- *tsuretetcha* is a contraction of *tsurete itte wa*, from *tsurete iku*. The *-te wa* form of a verb makes a conditional "if" meaning.

3 **Moguro:**
Ano kādo wa anata dake no kādo desu!
"That card is only for you!" (PL3)

Hoka no hito o tsurete ittara subete wa owari desu yo!
"If you take anyone else along, it's all over!" (PL3)

- *tsurete ittara* is a conditional "if" form of *tsurete iku*.
- the emphatic *yo* here comes close to the feeling of "I'm warning you!"

4 **Onchi:**
Ne, kon'ya ichido dake da yo, ichido dake!
"Hey, it's just this once tonight. Just this once!" (PL2)

Colleague 1:
Wakatteru tte. **"We know!"** (PL2)

- the colloquial quotative *tte* is essentially for emphasis. It can be thought of literally as "(I/we know that), I say!"

5 **Onchi:**
Zettai-ni hoka no hito o tsurete kicha dame da to iwarete-iru n da.
"I've been told I must absolutely never bring anyone else." (PL2)

- *tsurete kicha* in a contraction of *tsurete kite wa*, from *tsurete kuru* ("bring [someone] along"). *Tsurete kite wa* and *tsurete kitara* in the next frame are both conditional "if" forms of *tsurete kuru*.

6 **Moguro:**
Hoka no hito o tsurete kitara subete wa owari desu yo!
"If you bring anyone else along, it's all over!" (PL3)

7 **Onchi:**
Kimi-ra ga anmari shitsukoku tsureteke, tsureteke to iu mon da kara . . .
"(I'm only doing this) because you guys pestered me so persistently, 'Take us along, take us along.'" (PL2)

- *anmari* in an affirmative sentence means "so much," and *shitsukoku* is the adverb form of *shitsukoi* ("persistent/tenacious"), so *anmari shitsukoku . . . iu* = "say so persistently" → "bugged/pestered me so persistently."

8 **Colleague 2:**
Mottai tsukete sō itte-iru n da yo.
"They're just blowing things out of proportion." (PL2)

Colleague 3:
Sō da. Ato de takaku menbāzu kādo uritsukeru tame ni.. . .
"That's right. It's for the purpose of selling membership cards to us later at a high price."
"Yeah. It's a ruse to charge us more for membership cards later." (PL2)

- *mottai (o) tsukeru* means to "exaggerate/attach undue importance (to something)" in an effort to impress the listener.

1 **Colleague 1:**
Oi, mada kai? / Zuibun tōi na.
"Hey, is it not yet? It's considerably far."
"Hey, are we about there? It sure is a long way." (PL2)

- *oi* is a relatively rough/abrupt way of getting someone's attention: "Hey!" or "Yo!"
- *kai* is a colloquial *ka*, for questions, but with a softer, friendlier tone.

2 **Onchi:**
Mō sugu da. Tsugi no inta o deta saki da.
"Now it's close. It's ahead after exiting the next interchange."
"We're getting close now. It's just off the next exit." (PL2)

- *inta* is shortened from *intāchenji*, the full katakana rendering of English "interchange."
- *deta* is the plain/abrupt past form of *deru* ("to exit").
- *saki* = "ahead"; *deta saki* = "ahead after exiting."

3 **Colleague 3:**
Bakka ja nai? Konna toko made karaoke utai ni kuru nante . . .
"Is this ridiculous or what? — coming all this way to sing karaoke." (PL2)

- *bakka* is a colloquial variation of *baka* ("foolish/crazy/ridiculous").
- *ja nai* is a contraction of *de wa nai*, "is not," so *bakka ja nai* looks like "is not foolish/ridiculous," but in this case it's being spoken as a rhetorical question: "Is this ridiculous? It sure is!" The feeling is essentially like "Is this ridiculous or what?"
- *toko* is a contraction of *tokoro* ("place"), and *made* = "as far as," so *konna toko made* is literally "as far as this kind of place" → "all the way to this kind of place" → "all this way."
- *utai* is the stem of *utau* ("sing"), and *ni* indicates purpose, so *utai ni (kuru)* = "(come) for the purpose of singing" → "(come) to sing."
- *nante* is a colloquial quotative form implying that what precedes it is somehow ridiculous/silly.

4 **Colleagues:**
Ō–! **"Wow!"** (PL2)

5 **Colleague 3:**
Korya sugoi ya! **"This is incredible!"** (PL2)

Onchi:
Naka e haittara motto bikkuri suru zo.
"You'll be even more amazed when you get inside." (PL2)

- *korya* is a contraction of *kore wa* ("as for this").
- *ya* is a colloquial exclamatory particle.
- *haittara* is a conditional "if/when" form of *hairu* ("enter").
- *zo* is a rough masculine particle for emphasis.

6 **Hostess:**
Anō, menbā no kata dake de, / gesuto no kata no nyūjō wa o-kotowari shite-ru n desu ga.
"I'm sorry but (we're open) only to members, / and we don't admit guests." (PL3-4)

- *ano* is a hesitation word like "uhh/um," except that it sounds much more polite. In a face to face encounter it often fills in where English speakers would say "Excuse me, but . . ." or "I'm sorry, but . . ."
- *kata*, which originally meant "direction," is a polite word for "person" — more polite than *hito*. *No* in this case is like "who is," so *menbā no kata* (literally, "person who is a member") is a polite way of saying "member."
- *o-kotowari shite-(i)ru* is a PL4 equivalent of *kotowatte-iru* ("are refusing"), from *kotowaru* ("refuse"). *Nyūjō* refers to "entering an event site," so *nyūjo o kotowaru* = "refuse admission/not admit."

7 **Onchi:**
Sonna koto iwazu ni kore de nantoka . . .
"Without saying that kind of thing, With this, somehow . . ."
"Don't be so inflexible. Perhaps this can persuade you." (PL2)

Kengaku shite morau dake da kara.
"(Because) it's only to have them observe."
"They only want to observe." (PL2)

- *iwazu ni* is an idiomatic remnant of classical Japanese equivalent to *iwanaide* ("without saying"), the negative *-te* form of *iu* ("say"). *Sonna koto iwazu ni* is an expression used when trying to get your listener to change his/her mind about what he/she has just said: "Don't say that."
- *kengaku*, written with kanji meaning "look" and "learn," refers to "field observation" or "on-site study visits/tours" of factories, schools, government offices, etc. It would not normally be used in the context of an entertainment hall unless the visitor was in the entertainment business himself.

1 **Onchi:**
Koko ga ishō-shitsu da yo!
"This is the costume room!" (PL2)

Colleague 3:
Hē !
"Yow!" (PL2)

- *ishō* = "clothing/wardrobe/costume(s)," and *-shitsu* is a suffix meaning "room."

2 **Hostess:**
Kon'ya no kosuchūmu wa dō nasaimasu?
"What will you do about tonight's costume?"
"What costume would you like tonight?" (PL4)

Onchi:
Sō da na . . .
"Let's see . . ." (PL2)

- *kosuchūmu* is a katakana rendering of English "costume."
- *dō* = "what/how," and *nasaimasu* is the polite form of the PL4 word *nasaru* ("do"), equivalent to the PL2 *suru*, so *dō nasaimasu?* = *dō suru?* = "what will you do?"
- *sō* ("that way") + *da* ("is") + *na* ("isn't it?") can be an expression of agreement, but it's also commonly used like this to indicate that the speaker is pondering his answer: "let's see . . ."

3 **Onchi:**
Kon'ya wa seishun-mono de ikō to omotte . . .
"Tonight I thought I'd go with something youthful." (PL2)

- *seishun* ="springtime of life/bloom of youth" ‣ "youth." The suffix *-mono* (literally "thing/item") here essentially refers to a "genre/category," so *seishun-mono* is more literally "youth category (song)."
- *ikō* is the volitional ("let's/I shall/I think I'll") form of *iku* ("go").
- *omotte* is the *-te* form of *omou* ("think"). The *-te* form is often used to state the cause/reason for something — in this case the reason for his choice of costume: a student's uniform.

4 **Onchi:**
Ja, kore kara meiku shite kuru no de, otaku-tachi wa kyakuseki e dōzo!
"Well, now I have to go get my make-up, so you people can proceed to your seats." (PL3)

Colleagues:
Hā . . .
"Okay . . ." (PL3)

- *ja* is a contraction of the conjunction *dewa*, "in that case/then/well."
- *meiku* is a rendering of the English word "make," from "make-up," which is variously rendered メークアップ *meku appu*, or メーキャップ *mēkyappu* in full. *Meiku shute* is the *-te* form of *meiku suru*, a verb for "put on make-up."
- *kuru* after the *-te* form of a verb is often equivalent to "go do (the action)."
- *otaku* is literally "your home/your company," but in many contexts is a polite way of saying "you." *-Tachi* makes it plural.
- *kyakuseki* is literally "guest seat"; it's used to refer to the seats in any public hall.
- *. . . e dōzo* politely urges the listener to go to the specified place.
- *hā* is a very tentative/uncertain *hai* ("yes/okay").

5 **Colleague 3:**
Nandaka aitsu, sukkari sutā-kidori da nā.
"He's acting like (he really thinks) he's a star or something." (PL2)

- *nandaka* is a "softener" for statements about how something appears/seems: "somehow/somewhat/sort of/vaguely (it seems like) . . ."
- *sukkari* = "completely/really"
- *kidori* refers to "an affectation/posturing," and *X-kidori* implies "acting like X."

6 **Colleague 3:**
O- oi, sugoi ja nai ka!
"H- hey! This is incredible!" (PL2)

Colleague 3:
Ā–, honkaku-teki da na.
"Yeah, it's like the real thing." (PL2)

- *ja nai ka* is literally the question "is it not?" but here the question is purely rhetorical, and the statement is actually a strong assertion/exclamation.
- *honkaku-teki* = "is in earnest/full-scale/full-dress" → "is the real thing."

1 **Hostess:**
Sorosoro deban desu.
"It's almost your turn to go on." (PL3)

Onchi:
Yōshi! Harikitte ikō!
"All right! I'm gonna knock 'em dead!" (PL2)

- *sorosoro* literally means "slowly/gradually/by and by," but it's frequently used idiomatically to imply "It's about time for" some action — here, the action of going on stage.
- *deban* comes from the stem of *deru* ("go out/appear [on stage]") and *ban* ("turn").
- *harikitte* is the *-te* form of *harikiru* ("be enthusiastic/energetic [at some activity]"), and *ikō* is the volitional ("let's/I shall") form of *iku* ("go"). *Harikitte ikō* expresses one's intent to "go at it with gusto/give it one's all."

2 **Onchi:** (singing)
Ā–, ki–mi no hitomi ni–
"Ahh, in those eyes of yours . . ."

- *hitomi* strictly speaking refers to "pupil (of the eye)," but it's also used as an elegant/poetic word for "eye(s)."

3 **Onchi:**
A! **"Oh no!"** (PL2)

4 **Sound FX:**
Jā–n (effect of dramatic/arresting moment)

5 **Onchi:**
Ā–! Moguro-san! **"Urrr, Mr. Moguro!"** (PL3)

Moguro:
Onchi-san! Anata wa yakusoku o yaburimashita ne!
"Mr. Onchi, you violated our agreement." (PL3)

- *yakusoku* = "promise/agreement"
- *yaburimashita* is the PL3 past form of *yaburu* ("tear," or when speaking of promises/agreements, "break/violate").

6 **Onchi:**
Ā, gesuto no koto desu ka? Anmari iwareta node, chotto tsurete kita n desu.
"Oh, is it about my guests? Because they said so much, I brought them along a little."
"Oh, you mean my guests? They bugged me so much I (finally) sort of brought them along." (PL3)

- *iwareta* is the past form of *iwareru*, passive of *iu* ("say"); *anmari iwareta (node)* = "so much was said to me" → "they bugged me so much."
- *chotto* ("a little") in this case is essentially just a "softener/minimizer": he's trying to make his action seem as small/insignificant as possible, something like "sort of/kind of" in English.
- *tsurete kita* is the past form of *tsurete kuru* ("bring [someone] along").
- *n* is a contraction of explanatory *no*, used because he is trying to explain his action.

7 **Onchi:**
Mō zettai-ni tsurete kimasen kara.
"I'll absolutely never bring them again, so . . ." (PL3)

Moguro:
Imasara teokure to iu mono desu!
"It's too late (for you to be saying that) now!" (PL3)

- *mō* ("already") followed by a negative becomes "not . . . anymore/never . . . again."
- *imasara* means "now," implying "now at this late point/now after what has happened." • *teokure* = "too late/beyond remedy"

8 **Moguro:**
Anata wa koko de utau shikaku ga naku narimashita!
"You have lost your right to sing here!" (PL3)

- *koko de utau* ("[you] sing here") modifies *shikaku* = "qualification/right."
- *naku* is the adverb form of *nai* ("not exist/not be present," for inanimate things), and *narimashita* is the PL3 past form of *naru* = "become": "become not here" → "disappear/become lost."

9 **Sound FX:**
Dōn! **Boom**
(effect of loud, dull sound, here representing keeling over in shock)

ああ～～～
過ぎ去りしあの青春の日日よ～
おんや？ずいぶんしょぼくれているぞ
ヨロヨロ
今はもうきみとの夢やぶれえ
近頃カラオケ・ホールがにぎわってるようですがそのうち一人でカラオケを唄うオタク・カラオケ・カプセルというのができるんじゃないでしょうかねえホーッホッホッホ
耳がくさるぞく
ぴっ
ぴっ
ぴっ

ナニワ金融道

青木雄二

Naniwa Kin'yūdō

by Aoki Yūji

Part 4

The series:

Naniwa Kin'yūdō first appeared in Kodansha's *Weekly Comic Morning* (週刊コミックモーニング) in 1990. It was an immediate hit and has run continuously ever since. The appeal of this series seems to be a combination of the subject matter (the unethical dealings of an Osaka loan/finance company), the gritty Osaka dialect used by most of the characters, and the rough but oddly detailed style of drawing.

The title:

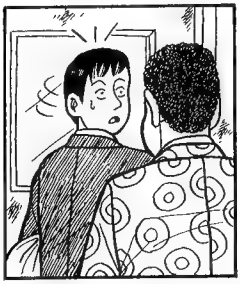
Naniwa (written here in katakana ナニワ, but sometimes written with the kanji 浪花 or 浪速) is an old name for the Osaka area, where this series is set. *Kin'yū* (金融) means "money/finance," and the ending *dō* (道) written with the kanji for "road/path," can be thought of as meaning "the way of . . ." Given the content of the stories, the title could be rendered as "The Way of the Osaka Loan Shark."

The story so far:

In the beginning of the story, our hero, Haibara Tatsuyuki, takes out a personal loan from a shady *sarakin* loan company so his boss at the print shop can pay the shop's bills. The shop goes bankrupt anyway, and Haibara finds himself looking for work and burdened with a *sarakin* loan on his credit record.

He studies up on finance and applies to loan companies for work. A manager at one firm warns that he might have trouble getting hired at a legitimate finance company, but won't explain why.

After a number of rejections, Haibara decides to give the finance business one last shot. On his way up to the offices of Empire Finance, Inc. he passes by two gangster-types threatening a third man for having defaulted on a loan; then, at the door to the office, he overhears loud threats and abusive language coming from inside. Just as he begins to wonder about this place, he feels a tap on his shoulder and is brought in for an interview.



He lands a job at Empire and is put to work cold-calling Osaka-area construction companies in an effort to lure them into high-interest loans. His supervisor and mentor-to-be, Kuwata, gives him a directory of general contractors and tells him to go through it and call every number in the book. Kuwata assures him that if he makes 100 calls, he will "snare" at least one or two.

Most of the people who answer his calls are hostile and rude, but then Haibara gets lucky. The owner of Takataka Construction, Mr. Takahashi Kunimasa, inquires about interest rates. Haibara passes the phone to Kuwata and prepares to observe his technique.

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5 注・金利は月2分＝月利2パーセント、年利24パーセントという意味。

1

Kuwata: オッ、 さっそく カモ を 引っかけた んか!!
O!, sassoku kamo o hikkaketa n ka?
(interj.) immediately/so soon mallard/sucker (obj.) snared/hooked (explan.-?)
"Hey-hey! You hooked a sucker already?!" (PL2)

Kuwata: ヨーシ、ワシ の やり方 よく 見とく ん やで!!
Yōshi, washi no yari-kata yoku mitoku n ya de!
(interj.) I/me 's method well look (explan.) (is-emph.)
"All right, then, just watch how I do this!" (PL2-K)

Sound FX: ピッ
Pi!
(tone from pushing a button on his phone — probably to select the right line)

- *o!* is an interjection of surprise, usually implying the speaker is pleased/impressed: "oh!/hey!/ho!/wow!"
- *kamo* = "wild duck/mallard," but it's also a slang term for "an easy mark/pushover/sucker."
- *hikkaketa* is the plain/abrupt past form of *hikkakeru* ("hook/snare").
- *n* in both cases is a contraction of explanatory *no*. With the question particle *ka* following it, it's literally like asking "is it (the case) that . . . ?" *Ya de* is a Kansai equivalent of *da zo* ("is/are" + masculine emphasis), and, in combination with this, the explanatory *n(o)* is merely for emphasis.
- *yōshi* is an interjectory form of *ii/yoi* ("good/okay") that implies the speaker is about to undertake a particular action/challenge; *yoku* is the adverb form of the same word, and implies "(do the action) well/thoroughly."
- *washi* is a word for "I/me" used mostly by middle-aged and older men.
- *mitoku* is a contraction of *mite oku*, the *-te* form of *miru* ("look/watch") plus *oku* ("set/leave"). *Oku* after the *-te* form of a verb implies doing the action now in anticipation of a future need — i.e., he's telling Haibara to watch what he does so that he can learn to do the same thing in the future. *Mitoke* in the next frame is a contraction of *mite oke*, the abrupt command form of *mite oku*.

2

Kuwata: この カモ、 わし が キッチリ カタ に はめて やる から な。よー 見とけ!!
Kono kamo, washi ga kitchiri kata ni hamete yaru kara na. Yō mitoke!
this mallard/sucker I/me (subj.) exactly/perfectly frame/mold in insert/set (do for/to) because/so (emph.) well look/observe
"I'll squeeze this sucker right into the mold, so watch closely!"
"I'll make this sucker dance to our tune. Watch closely!" (PL2)

Haibara: わかりました。
Wakarimashita.
understood
"Yes, sir." (PL3)

- *hamete yaru* is from *hameru* ("insert/fix/set"); *yaru* after the *-te* form of verb often implies "do (the action) for (someone)," but when the stated action has negative consequences, the feeling is more like "do (the action) to (someone)."
- *yō* is a colloquial version of *yoku*, the adverb form of *ii/yoi* seen above; Kansai speakers especially favor *yō*, but the form is not limited to Kansai dialect.
- *wakarimashita* is the PL3 past form of *wakaru*, "come to know/understand." The word is often used to show acceptance of what the other person has said/asked/ordered: "Yes/okay/I will do as you say."

3

Kuwata: もしもし、 お電話 かわりました。
Moshi-moshi, o-denwa kawarimashita.
hello (hon.)-phone changed
"Hello, (the speaker on this end of) the phone has changed."
"Hello, let me respond to your question." (PL3)

- *moshi-moshi* is most familiar as the word used for "hello" at the beginning of a phone call by the person initiating the call, but it's also used like this when resuming the conversation after it has been interrupted for some reason.
- *kawarimashita* is the PL3 past form of *kawaru* ("[something] changes/switches"). *O-denwa kawarimashita* (almost always with the honorific *o-*) is the standard opening phrase used by the new speaker when a call is relayed from one person to another.

4

Kuwata: 金利 は 月 2分 です よ。
Kinri wa tsuki nibu desu yo.
interest as-for monthly 2 bu/% is (emph.)
"The interest is 2% per month." (PL3)

- for the "per week/month/year" construction in Japanese, the word indicating the time span precedes the amount rather than coming after.
- 割 *wari* ("tenths"), 分 *bu* ("hundredths"), 厘 *rin* ("thousandths"), and 毛 *mō* ("ten-thousandths") are the traditional terms used for speaking of percentages and interest rates — e.g., the 54.75% figure mentioned below would be 5割4分7厘5毛 *gowari yonbu nanarin gomō* (lit., "5 tenths, 4 hundredths, 7 thousandths, and 5 ten-thousandths"). For any number above 10%, *wari* is always used in combination with *bu*. As the presence of the following note suggests, many people today are more comfortable speaking in terms of *pāsento*, from English "percent."
- *chū* is the generic term for "note," wherever it may appear (footnote/headnote/endnote/margin note/interlinear note).

5

Margin Note: 注・金利 は 月 2分 = 月利 2 パーセント、年利 24 パーセント と いう 意味。
Chū: kinri wa tsuki nibu = getsuri ni pāsento, nenri nijūyon pāsento to iu imi.
note interest as-for monthly 2 bu = monthly interest 2 percent, annual interest 24 percent (quote) say meaning
Note: "Kinri wa tsuki nibu" means 2% interest per month, or 24% interest per year. (PL2)

たとえば300万借りていただいた場合として
36万ずつ10回払っていただければいいんですハイ
6

あしたの1時頃までに300万欲しいんや
わかりました10回払いですね
7

借入申込書
ところで家族構成ですが
8

長女の正子さんは29歳でんな
9

ホーッ 区役所ええところへお勤めですなー
10

わかりましたじゃあこれで審査の方へまわしますから
だいじょうぶまかしといてワシが100パーセント満額出るようにするから!!
11

6

Kuwata: たとえば、 300万 借りていただいた 場合 として、
Tatoeba, sanbyakuman karite itadaita ba'ai to shite,
for example 3 million had you borrow situation as/in
36万 ずつ 10回 払っていただければいい ん です, ハイ。
sanjūrokuman zutsu jukkai haratte itadakereba ii n desu, hai.
360,000 each 10 times if have you pay good (expl) is yes
"For example, in the situation that you allowed us to loan you ¥3 million, all you would have to do is pay ¥360,000 each in 10 installments."
"For example, if you were to borrow ¥3 million, you'd simply pay back 10 installments of ¥360,000 each." (PL3)

- *karite* is the *-te* form of *kariru* ("borrow"), and *haratte* is the *-te* form of *harau* ("pay"). *Itadatta* is the plain/abrupt past of *itadaku* ("receive"), and *itadakereba* is a conditional "if" form of the same word. *Itadaku* after the *-te* form of a verb is literally "(I/we) receive the favor of (the action)" which in the first case implies the borrower would be doing the lender a favor, feeling something like "allow us to lend you," but in the second case is a polite way of stating what the lender will require/demand of the borrower.
- *ii* is "good/fine," and *-ba ii* makes an expression meaning "it is enough to do –/all you have to do is –/you simply –." *Haratte itadakereba ii* is essentially a polite euphemism for "must pay."
- *hai* ("yes") here is like a verbal period.

7

Other Party: あした の 1時 頃 までに 300万 欲しい んや。
Ashita no ichiji -goro made ni sanbyakuman hoshii n ya.
tomorrow 's 1:00 about by 3 million want/need (explan.)
"I need ¥3 million by about 1 o'clock tomorrow." (PL2-K)

Kuwata: わかりました。10回 払い です ね。
Wakarimashita. Jukkai -barai desu ne.
understood/okay 10 times payment(s) is (colloq.)
"All right. On the ten-installment plan, right?" (PL3)

- *ya* regularly replaces *da* ("is/are") in Kansai dialect.
- *-kai* is a counter-suffix for "times/occasions," and *barai* is a noun form of *harau* ("pay"; *h* changes to *b* for euphony), so *jukkai-barai* literally means "ten-time payment (plan)."

8

On Form: 借入申込書 / 社名又は店名 / 代表者 / 申込金額
Kari-ire mōshikomi-sho / Shamei mata wa tenmei / Daihyō-sha / Mōshikomi kingaku
Loan Application / Name of Company or Store / Representative / Amount Applied For

Kuwata: ところで、 家族 構成 です が...
Tokoro-de, kazoku kōsei desu ga...
by the way/now family composition/members is but
"Now, (I need to ask about) the other members of your family (but)..." (PL3)

- *kōsei* ="composition/makeup/organization"; a question about *kazoku kōsei* is essentially asking for information on the other members of the family.

9

Kuwata: 長女 の 正子さん は 29歳 でん な。
Chōjo no Masako-san wa nijūkyūsai den na?
eldest daughter (=) (name-hon.) as-for 29-yrs-old is (colloq.)
"(You say) your oldest daughter Masako is 29?" (PL3-informal)

- *-sai* is the counter-suffix for years of age.
- *den* is a Kansai dialect contraction of *desu* ("is/are").

On Form: 高橋邦昌 世帯主 絹江 妻 正子 長女
Takahashi Kunimasa Setai-nushi Kinue Tsuma Masako Chōjo
(surname-given name) household head (given name) wife (given name) eldest daughter
Takahashi Kunimasa, Head of Household; Kinue, Wife; Masako, Eldest Daughter

10

Kuwata: ホーッ、区役所。 ええ ところ へ お勤め です なー。
Hō!, kuyakusho. Ē tokoro e o-tsutome desu nā.
(interj.) ward office good/fine place to/at (hon.)-working is (colloq.)
"Aha, the ward office! That's certainly a fine place to be working." (PL4-K, informal)

On Form: 職業 又は 勤務(先) 自営 家事 区(役所)
Shokugyō mata wa kinmu-saki Jiei Kaji Ku(yakusho)
Occupation or Place of Employment **Self-employed** **Homemaker** **Ward Office**

- *ē* is Kansai dialect for *ii/yoi* = "good/fine"; *ē tokoro* = "good/fine place."
- *tsutome* is the noun form of *tsutomeru*, which means "work for/at" or "be employed by"; *o-tsutome* is the polite term for referring to another person's employment.
- *kinmu* means "service/duty/employment," and *-saki* is a suffix added to action/motion nouns to indicate the "objective/destination" of the action/motion, so *kinmu-saki* = "place of employment."

11

Kuwata: わかりました。じゃあ、 これ で 審査 の 方 へ まわします から。
Wakarimashita. Jā, kore de shinsa no hō e mawashimasu kara.
understood then/in that case this with credit examiners 's direction to will send because/so
"All right, then, now I'll send this around to the credit examiners, so..." (PL3)

だいじょうぶ、まかしといて。ワシ が 100パーセント 満額 出る ように する から!!
Daijōbu, makashitoite. Washi ga hyaku pāsento mangaku deru yō ni suru kara!
all right/safe leave it to me I/me (subj.) 100 percent full amount will be paid so that will do/make because/so
"Don't worry, leave it to me. I'll make sure you get 100 percent, the full amount." (PL2)

- *makashitoite* is a contraction of *makashite oite*, an informal request meaning "leave it to me/count on me," from *makaseru* ("leave/entrust to [someone/something]").
- *yō ni* after an affirmative verb means "like/as if/so that"; ... *yō ni suru* = "make it like/so that ..."

16 注 • 3分5厘＝実質金利に換算すると、年利約42パーセントになる。なお、法定の金利の上限は年利54・75パーセント。

12 **Haibara**: 桑田さん、 月 2分 の 金利 だったら、 安い です よ ねー。
Kuwata-san, tsuki nibu no kinri dattara, yasui desu yo nē.
(name-hon.) monthly 2% of interest if it is cheap/low rate is (emph.) (colloq.)
"Mr. Kuwata, if the interest is (only) 2% per month, that's pretty low, isn't it?" (PL3)

13 **Kuwata**: アホウ。 36万 の 10回払い やから、 最初 の 1回 は 確かに 月 2分 や。
Ahō. Sanjūrokuman no jukkai-barai ya kara, saisho no ikkai wa tashika-ni tsuki nibu ya.
idiot/fool 360,000 of 10 installments because/so beginning of/at one time as-for certainly/indeed monthly 2% is
"Doofus! It's 10 installments of ¥360,000, so the (interest on the) first installment is indeed 2% per month." (PL2-K)

- *ya kara* is Kansai dialect for *da kara* ("because/so").
- *saisho* = "the beginning/the outset," and *saisho no* = "the first/the initial." *Ikkai* means "one time," so *saisho no ikkai* = "the first time" ‣ "the first installment."

14 **Kuwata**: しかし、 2回目 以降 は 元金 は 減っていく んや で!
Shikashi, nikai-me ikō wa motokin wa hette iku n ya de!
but/however second time and after as-for principal as-for progressively diminishes (explan.) (emph.)
"But from the second installment on, the principal decreases," (PL2-K)

Haibara: アッ、そうか。最後の 10回目 は 30万 に対して 6万。 実に 月 2割 と いうことですね。
A!, sō ka. Saigo no jukkai-me wa sanjūman ni taishite rokuman. Jitsu ni tsuki niwari to iu koto desu ne.
(interj.) that way (?) last/final tenth time as-for 300,000 against/for 60,000 in fact monthly 20% (quote) say thing is (colloq)
"Oh, right. The 10th and final installment would be ¥60,000 (interest) against ¥300,000 (principal). That means it's actually (a rate of) 20% per month." (PL3)

- the suffix *-me* indicates places in a sequence, "first/second/third/etc.," so *nikai-me* = "the second time."
- *ikō* = "and after," so *nikai-me ikō* = "on the second time and after/from the second time on."
- *hette* is the *-te* form of *heru* ("decrease/diminish"). *Iku* ("go") after the *-te* form of another verb often implies a progressive action or development.
- *a!* is an interjection of sudden awareness/mild surprise. *Sō ka* is literally the question "Is it so/is that right?" but is used idiomatically as an exclamation of sudden realization/understanding ("That's it!/Oh, right!/Oh, I know!"). The two are frequently combined: *A! sō ka* = "Oh, right!/Oh, I get it!"
- *saigo* ("the end") is the opposite of *saisho*, above. *Saigo no* = "the last/the final," and *saigo no jukkai-me* = "the final tenth time" → "the tenth and final installment." • *. . . to iu koto da/desu* at the end of a sentence = "means that . . ."

15 **Kuwata**: そや。 だから、 平均したら 3分5厘 に なる んや。
So ya. Dakara, heikin shitara sanbu gorin ni naru n ya.
that's right because of that if averaged 3.5% to becomes (explan.)
"Right. So when you average it out, it comes to 3.5% (per month)." (PL2-K)

Takayama: 10ヵ月 で 60万 の 金利 が 取れる と いう こと や。
Jukkagetsu de rokujūman no kinri ga toreru to iu koto ya.
ten months in 600,000 of interest (subj.) can take/collect (quote) say thing is
"It means you can collect ¥600,000 interest in (just) 10 months." (PL2-K)

Shachō: しかし、 ヤツら に は そんな こと 関係ない。
Shikashi, yatsu-ra ni wa sonna koto kankei nai.
but/however those guys to as-for that kind of thing irrelevant
"But to them, that's all irrelevant." (PL2)

Shachō: ケツ に 火 が ついとる から、 現況 を 乗り切る こと しか 考えとらん!!
Ketsu ni hi ga tsuitoru kara, genkyō o norikiru koto shika kangaetoran!
rear end on/to fire (subj.) is attached/has ignited because/so current situation (obj.) ride out thing only [not] thinking
"They've got a fire to their butts, so they're only concerned with making it through their immediate difficulties." (PL2)

- *so ya* is a Kansai dialect equivalent of *sō da* ("it is so/that is correct").
- *heikin shitara* is a conditional "if/when" form of *heikin suru* ("to average").
- *toreru* is the potential ("can/able to") form of *toru* ("take," or in the context of fees/payments, "charge/collect").
- *yatsu* is an informal/slang word for "fellow/guy," and *-ra* makes nouns plural, so *yatsu-ra* = "those guys."
- *tsuitoru* is a contraction of *tsuite-oru*, equivalent to *tsuite-iru* (in the context of fire, "has ignited/is burning").
- *shika* followed by a negative later in the sentence means "only." *Kangaetoran* is a colloquial equivalent of *kangete-inai*, negative of *kangaete-iru* ("is/are thinking [about]"), so *. . . shika kangaetoran* = "is/are thinking only about."

16 **Margin Note**: 注 • 3分5厘 = 実質 金利 に 換算すると、 年利 約 42パーセント に なる。
Chū: sanbu gorin = jisshitsu kinri ni kansan suru to, nenri yaku yonjūnī pāsento ni naru.
note 3 bu 5 rin/3.5% = actual interest to if/when convert annual interest approximately 42 percent to becomes
Note:" 3 *bu* 5 *rin*," when converted to the actual interest rate, becomes approximately 42% per year. (PL2)

なお、 法定 の 金利 の 上限 は 年利 54.75 パーセント。
Nao, hōtei no kinri no jōgen wa nenri gojūyon-ten-nana-go pāsento.
further determined by law (=) interest of upper limit as-for annual interest 54.75 percent
Incidentally, the upper limit for interest set by law is 54.75% per year. (PL2)

- *nao* (lit. "further/still more") is used idiomatically to introduce afterthoughts or additional notes/disclaimers/warnings. In cases like this it has the feeling of "incidentally/for your reference/we might add."

ショウワ
11ネン
7ガツ5ニチ
タカハシクニマサ
17
NEC N0893
18
ピピピピッ
19
ツーツー
NEC N0
20
ピリリッ
21
ショウカイ
ショウサイ
コードNO.
00893893
タカハシクニマサ
S.63.2.1.
22
フン
思った
とおりだ!!
23
社長
やっぱり
サラ金と
金融屋から
600万ほど
つまんで
います
24
まあええ
不履行はして
いないんやから
見込みはある
25
法務局へ行って
ヤツの自宅の
謄本あげてこいや
ウン
そうせい
ヤツがどれほど
苦しいか
もう少し知る
必要がある
26

17 **Kuwata**: シヨウワ 11ネン　7ガツ　5ニチ　タカハシ　クニマサ
Shi yo u wa 1-1 ne n 7 ga tsu 5 ni chi ta ka ha shi ku ni ma sa
"S 1-1 M 7 D 5, Ta-Ka-Ha-Shi Ku-Ni-Ma-Sa"

• Kuwata is punching letters and numbers into the machine used to get instant credit reports. *Shi-yo-u-wa* represents the full katakana spelling of *Shōwa*, the era name during Emperor Hirohito's reign (1926-89). *Shōwa* is often abbreviated "S." The fifth day of the month would normally be *itsuka*, but on this machine the date apparently has to be entered as a number followed by the suffix *-nichi*, which is normally the counter-suffix used for (most) days of the month beyond the 11th. We've used "M" for "month" and "D" for "day" as the English equivalents of *gatsu* and *nichi*.

18 **Sound FX**: ピピピピッ
Pi pi pi pi! (sound of dialing touchtone phone)

19 **Sound FX**: ツーツー
Tsū tsū (sound of small printer printing on paper tape)

20 **Sound FX**: ピリッ
Piri! (sound of tearing small piece of paper — here, tearing off the paper tape printout)

21 **Kuwata**: ワン、思った　とおり　だ!!
Fun, omotta tōri da!
(interj.) thought like/in accordance with is
"Hrumph, just as I thought." (PL2)

• *omotta* is the plain/abrupt past form of *omou* ("think"), and *tōri* follows certain verbs to mean "exactly in accordance with (the action)," so *omotta tōri* = "exactly as I thought."

22 **Print-Out**: ショウカイ ショウサイ コードNo. . . . タカハシ クニマサ
Shōkai shōsai kōdo nanbā . . . Takahashi Kunimasa
inquiry details/particulars code no. (surname) (given name)
"Inquiry Results, Code No. . . . / Takahashi Kunimasa."

• the kanji for the first two words would be 照会 *shōkai* and 詳細 *shōsai*.

23 **Kuwata**: 社長、　やっぱり　サラ金 と　金融屋　から　600万　ほど つまんでいます。
Shachō, yappari sarakin to kin'yū-ya kara roppyakuman hodo tsumande-imasu.
co. president as expected/sure enough loan co. and moneylender from 6 million about has pinched/snacked
"Sir, sure enough he's been snacking to the tune of nearly ¥6 million at *sarakin* and other money-lenders." (PL3)

• *sarakin* is short for *sarariiman kin'yū*, "salaryman's financing." The name refers to finance companies that offer unsecured emergency loans at high interest rates to salarymen and housewives with relatively modest incomes. *Kin'yū-ya* as a generic term can include *sarakin* and respectable finance companies (cf. *matomo na kin'yū-ya* in *Mangajin* No. 35, p. 59), but the way it's contrasted with *sarakin* here suggests he's speaking of other outfits like their own — shady loansharks with underworld connections.
• *tsumande* is the *-te* form of *tsumamu*, meaning "pinch/pick up (with one's fingers/chopsticks/etc.)" and used idiomatically to mean "snacking/nibbling." Here the word is being used as moneylender slang for "take out a loan," and since "pinch" can means "steal" in English, which isn't appropriate here, we decided to translate the word as "to snack": *tsumande-imasu* in the PL3 form of *tsumande-iru* ("has snacked/is snacking").

24 **Takayama**: まあ、ええ。　不履行　は していない んや　から　見込み　は ある。
Mā, ē. Furikō wa shite-inai n ya kara mikomi wa aru.
(interj.) fine/okay nonfulfillment/default as-for has not done (explan.) because/so possibility/potential as-for exists
"Well, that's fine. (At least) he hasn't defaulted, so he's got possibilities." (PL2-K)

Takayama: 法務局　へ 行って　ヤツの　自宅　の　謄本　あげてこい や。
Hōmukyoku e itte yatsu no jitaku no tōhon agete koi ya.
Legal Affairs Bureau to go-and the guy's/his home/residence of registry copy go get (emph.)
"Go to the Legal Affairs Bureau and get a copy of the registry on his house." (PL2-K)

• *mā* is a soft/gentle-sounding interjection/"verbal warm-up" that adapts to fit its context, and gives a tone of moderation — "well now/all right." *Ē* is Kansai dialect for *ii/yoi* ("good/fine/okay").
• *shite-inai* is the negative form of *shite-iru* ("has done"), from *suru* ("do").
• *itte* is the *-te* form of *iku* ("go"); the *-te* form here acts like the conjunction "and": "go to . . . and . . ."
• *yatsu* ("guy/fellow") here and in the next frame is being used like a pronoun: *yatsu* = "he" and *yatsu no* = "his."
• *tohon* actually only means "(a full/certified) copy," but the context tells us he is referring to a copy of the real estate/title registry on Takahashi's *jitaku* ("personal/private home").
• *agete* is the *-te* form of *ageru*, here an informal word for "collect/round up." *Koi* is the abrupt command form of *kuru* ("come"); *kuru* after the *-te* form of another verb often means "go do (the action)."
• *ya* is used at the end of commands/suggestions/requests to emphasize the speaker's desire that the action be done.

25 **Shachō**: ウン、　そうせい。ヤツ　が　どれほど　苦しい　か、もう少し　知る　必要　が ある。
Un, sō sei. Yatsu ga dore hodo kurushii ka, mō sukoshi shiru hitsuyō ga aru.
yeah/uh-huh that way do the guy/he (subj.) how much hard up/hurting (?) more a little find out need (subj.) have
"Yeah, do that. We have a need to find out a little more: How much is he hurting?"
"Yeah, do that. We need to find out a little more about just how hard up he is." (PL2)

• *sei* is a colloquial command form of *suru* ("do").
• *kurushii* is an adjective with a broad range of meanings, from "painful/distressing" to "arduous/tough/straining" to "straitened/needy." Here we have the last meaning.
• *mō* before a quantity means that much "more," so *mō sukoshi* = "a little more." *Mo sukoshi shiru* is a complete thought/sentence ("learn/find out a little more") modifying *hitsuyō* ("need/necessity")

To be continued . . .

From *Calvin & Hobbes*, p. 34

怪しい	*ayashii*	dubious/suspicious
カヌー に乗る	*kanū ni noru*	go canoeing
キャンプする	*kyanpu suru*	go camping
まともな	*matomo-na*	real/honest
寝不足	*nebusoku*	not enough sleep
策略	*sakuryaku*	strategy

From *Basic Japanese*, p. 38

ブス	*busu*	(be) ugly/an ugly woman
違う	*chigau*	different/incorrect
エッチ	*etchi*	lewd/indecent
ガラ悪い	*gara warui*	ill-bred
いかす	*ikasu*	(be) sharp/smart/cool
地元の	*jimoto no*	local
人生	*jinsei*	life
人種	*jinshu*	(human) race
モテモテの	*mote-mote no*	popular
最近	*saikin*	lately/recently
最低	*saitei*	the lowest/worst
楽しむ	*tanoshimu*	enjoy
てっきり	*tekkiri*	completely/beyond all doubt
トラブる	*toraburu*	be troubled

From *Beranmei Tōchan*, p. 44

お中元	*o-chūgen*	summer gift (giving season)
冷える	*hieru*	become cold/chilled
故障する	*koshō suru*	break down/go haywire
冷蔵庫	*reizōko*	refrigerator

From *Ojama-Shimasu*, p. 46

千鳥足	*chidori-ashi*	tottering/zig-zag steps
情緒	*jōcho*	allure/pleasure/feeling
目が回る	*me ga mawaru*	be dizzy/feel giddy/feel faint
にがい	*nigai*	bitter
新幹線	*shinkansen*	bullet train
旅	*tabi*	travel/journey

From *OL Shinkaron*, p. 48

大事な	*daiji-na*	important/serious/critical
夫婦	*fūfu*	husband & wife
フロ	*furo*	bath
会話	*kaiwa*	conversation/talk
さっぱりする	*sappari suru*	feel refreshed
つもり	*tsumori*	intent/purpose

From *Furiten-kun*, p. 50

ビール好き	*biiru-zuki*	beer lover
昔	*mukashi*	long ago
スシ屋	*sushi-ya*	sushi shop

From *OL Reiko-san*, p. 52

頭にくる	*atama ni kuru*	get angry/mad
びっくりする	*bikkuri suru*	be surprised/frightened
かせぐ	*kasegu*	make/earn (money)
競馬	*keiba*	horse race(s)
特権	*tokken*	special privilege
酔っ払う	*yopparau*	become drunk

From *Maboroshi no Futsū Shōjo*, p. 57

だまる	*damaru*	fall silent
ハハ	*haha*	(one's own) mother
はずかしい	*hazukashii*	be embarrassed/ashamed
いきなり	*ikinari*	suddenly/abruptly
けんか	*kenka*	fight/argument
きんちょうする	*kinchō suru*	become tense/tense up
紅茶	*kōcha*	(black) tea
公認	*kōnin*	official approval/sanction
暗い	*kurai*	dark/gloomy
めし	*meshi*	meal (abrupt/slang)
なれる	*nareru*	become accustomed
おちつく	*ochitsuku*	settle/relax/become calm
親	*oya*	parent(s)
知りあい	*shiriai*	acquaintance(s)
食欲	*shokuyoku*	appetite
相談	*sōdan*	consultation/advice
卒業証書	*sotsugyō shōso*	diploma
卒業する	*sotsugyō suru*	graduate (*v.*)
すわる	*suwaru*	sit down
てつだう	*tetsudau*	help/assist
特殊	*tokushu*	special/exceptional

From *Warau Sērusuman*, p. 74

度胸	*dokyō*	nerve/guts/boldness
はぐれもの	*haguremono*	outcast/loner
星空	*hoshizora*	starry sky
ご自由に	*go-jiyū ni*	freely (honorific)
けっこうな	*kekkō-na*	fine/excellent/splendid
断わる	*kotowaru*	refuse (*v.*)
くさる	*kusaru*	rot/decay/spoil
むせぶ	*musebu*	be choked
ながめる	*nagameru*	look/gaze at
青春	*seishun*	youth
しつこい	*shitsukoi*	persistent/tenacious
しょぼくれる	*shobokureru*	look dejected/downcast
すっかり	*sukkari*	completely/really
捨てる	*suteru*	discard/abandon
手遅れ	*teokure*	too late/beyond remedy

From *Naniwa Kin'yūdo*, p. 83

長女	*chōjo*	eldest daughter
不履行	*furikō*	nonfulfillment/default
はめる	*hameru*	insert/set
平均	*heikin*	average/mean
減る	*heru*	decrease/diminish
引っかける	*hikkakeru*	hook/snare
自営	*jiei*	self-employed
自宅	*jitaku*	(one's own) home/residence
家事	*kaji*	housework
金融屋	*kin'yū-ya*	moneylender
キッチリ	*kitchiri*	exactly/perfectly
苦しい	*kurushii*	hard up/hurting/needy
見込み	*mikomi*	possibility/potential
さっそく	*sassoku*	immediately/right away
世帯主	*setai-nushi*	head of household
照会	*shōkai*	inquiry
職業	*shokugyō*	occupation

The Vocabulary Summary is taken from material appearing in this issue of MANGAJIN. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

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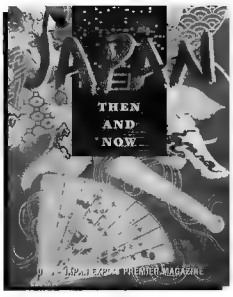

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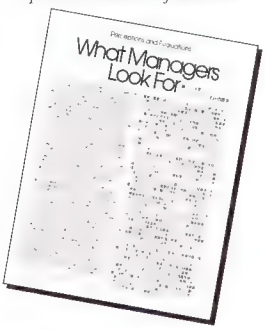

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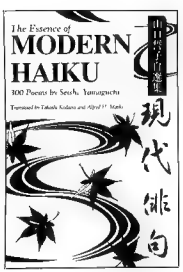

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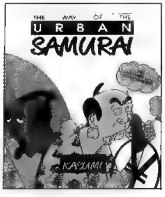

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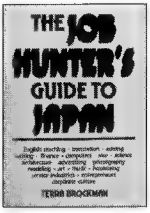

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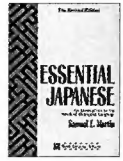

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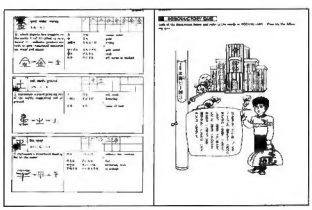

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2324

GAKU, music; RAKU, pleasure; *tano*(*shimu*), enjoy; *tano*(*shii*), fun, enjoyable, pleasant

音楽 *ongaku* music 347
文楽 *bunraku* Japanese puppet theater 111
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331
13 strokes

GAKU, music; RAKU, comfort, ease; *tano*(*shii*), pleasant

楽しみ *tanoshimi*, pleasure
音楽会 *ongakukai*, concert, musicale
気楽 *kiraku*, ease, comfort
(木 15)

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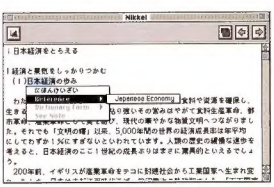

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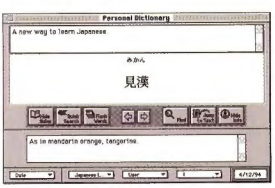

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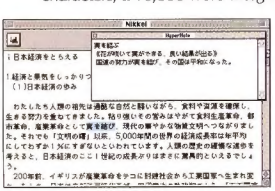

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